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LUITPOLD STR., 24, BERLIN W.   
 MAY 19, 1906.   
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Felix Weingartner's career as conductor was brought to a fitting close with the tenth and last symphony concert of the Berlin Royal Orchestra. In the future he will, no doubt, officiate now and then at an occasional concert or festival of especial importance, but his activities as orchestra leader are virtually ended. In this city, the scene of his greatest triumphs, Weingartner will be sadly missed. For fifteen years he has been one of the central figures in the enormous musical life of the German capital. Moreover his advent was timely and of singular benefit to that musical life. When Weingartner came here in 1891, Hans von Bülow, until then leading conductor, was rapidly declining. In fact, he was becoming so fanatical and eccentric in his readings that his musical influence upon the public, which followed him blindly, was getting to be positively dangerous. Weingartner, with his healthy, vivid, vigorous interpretations, at once exerted a salubrious reactionary power. Weingartner is a born conductor and a born musician, and to these great natural gifts he has added profound musical knowledge and experience.

The year 1895 witnessed the dawn of the Nikisch era at the Philharmonie, and under the banner of these two geniuses of the baton the vast hordes of Berlin concert goers have been guided into proper paths, and really educated. Nikisch, fortunately, will remain with us, as it is now settled that he will not go to Boston.

The program of the last concert of the Berlin Royal Orchestra comprised the Beethoven "Eroica" and the Schubert "Unfinished" symphonies, and two works of the young French school, to wit, "La belle au bois dormant" ("The Sleeping Beauty in the Woods"), by Bruneau, and Debussy's *L'après midi d'une faune*. Both of these works have been heard here before, the latter being given by the Lamoureux Orchestra under Chevillard a year and a half ago. They are among the best symphonic compositions of contemporary French writers, and are especially interesting for refinement of orchestration, tone color, and atmosphere. The impression made by the Bruneau tone poem is unfortunately weakened by its trivial close, a finale in the form of a march with its pompous brass effects. The performance of each piece was masterly. The Schubert and Beethoven symphonies, too, were given with all the appreciation, finesse and verve that characterize Weingartner's readings of the classics.

Needless to say, the great conductor received an ovation, and was called out again and again. Weingartner has a large following here, and it was with heavy hearts that his friends and admirers left the Opera House, assured that they were to lose him.

On Tuesday evening at Beethoven Hall a concert was given in connection with the Berlin Music Exposition, a concert novel in that the harmonium took the place of the piano throughout the evening. The program afforded ample and varied opportunity for displaying to good advantage the fine points of the instrument, containing pieces for harmonium solo, for voice and harmonium (both song and declamation), and for harmonium, voice and string quartet, as in Paul Ertel's "Wallfahrt nach Kevlaar." Karl Kämpf, the local composer, has made a specialty of writing for the reed organ, and his compositions made up by far the greater part of the program. Many of his works are interesting and novel in their harmonic progressions, and as the first composer to devote himself to the harmonium he certainly deserves recognition. Numbers by Richard Franke, Oskar Bie, Franz Poenitz, and others were also given.

The vocalists were Emmy Destinn, of the Berlin Royal Opera, and Alexander Heinemann, the distinguished baritone. Miss Destinn has fine vocal material, and her voice

soars charmingly in the upper registers; but it is not evenly placed and she has not the soul nor the musical intelligence of the true artist. There is a certain superficiality about her conceptions. How different was the singing of Heine-mann! In his case we have a glorious voice combined with high, artistic intelligence and deep, soulful interpretation. He easily carried off the honors of the evening in three Kämpf songs and in the baritone solo of the Ertel composition.

The concert was well attended and the beauties of the harmonium were amply demonstrated. For an entire evening, however, the instrument is a trifle monotonous.

The opera class of the Stern Conservatory gave two public performances at the Theater des Westens, or West Side Opera, on the 11th and 17th. On the first evening we heard an act from Leoncavallo's "Bajazzi," and the entire "Joseph in Egypt," by Méhul, while on the 19th single acts from "Faust," "Zar und Zimmermann," "Cavalleria Rusticana," and the "Queen of Sheba" were given. The pupils were from the classes of Selma Nicklass-Kempner, Nicholas Rothmühl, Alexander Heinemann,

Blanche Corelli, and so forth. They did exceedingly well, and several genuine talents were thus brought into public notice. Estelle Bloomfield, an American girl, displayed a fresh, pleasing soprano, and decided histrionic ability as Nedda in "Bajazzi." As roguish Marie, in "Zar und Zimmermann," Marguerite Joseph was charming in appearance, and sang with ease and good effect. Gertrude Zinkow revealed an unusually beautiful soprano voice and much power as Margarethe, in "Faust." She bids fair to have a bright future. An excellent impression was also made by Max Bergmann, a gifted young baritone, in the role of the Zar, in Lortzing's opera. I remember Bergmann's successful debut last year as Peter, the broom maker, in "Hänsel and Gretel." Other pupils worthy of mention were Otto Homberger, as Joseph, in the Méhul opera; Helene Reusch, as Santuzza; Leon Litinoff, as Turiddu; Guido Herper, as Alfio, and Clara Gildemeister, as Benjamin.

I was much interested in making the acquaintance of Méhul's "Joseph in Egypt," a charming old opera, which is almost never given nowadays. The text keeps in the main to the Biblical narrative—one of the most beautiful stories in all literature, whether sacred or secular—and the music is admirably adapted to the action. It is something on the style of Gluck and Handel, and shows little Mozart influence, although written some years after the great Wolfgang's death. The opening of the second act, where Joseph's brethren, with their wives and children, sing hymns of praise—while the sun slowly rises over a sumptuous Egyptian landscape, with the houses of Memphis shimmering in the distance was beautiful and solemnly

impressive. First came a male, then a female, and then a mixed chorus, all à capella, and all delightful. Otherwise the first and third acts of the opera are musically most important.

The conductor on both evenings was Gustav Hollander, director of the Stern Conservatory, who led both orchestra and singers with a firm, sure hand. These two performances have brought honor to his institution.

Karl Straube, the well known organist at the famous Thomas Kirche, in Leipsic, where Johann Sebastian Bach formerly officiated, recently gave two interesting recitals at the Garnisons Kirche. This church is admirably adapted for organ concerts, on account of its exceedingly good acoustics, and of the splendid instrument of which it boasts. With his two concerts, Straube has proved his right to be classed among the first living organ virtuosi. His technical equipment is very efficient. He also knows how to produce beautiful and often surprising effects through his great skill in registration, but he is too good a musician ever to employ his powers for mere external effects.

At his first concert, among other things, Straube played three works by Buxtehude, and in spite of their great length and monotony he knew how to hold the attention of the listeners to the last. The program of the second recital was made up entirely of compositions by Johann Sebastian Bach. Straube's performance of the G minor fantasy and fugue, and three chorals, "Ich rufe zu Dir," "In dudine jubelo," and "In Dir ist Freude," as well as of the D minor prelude and fugue, were the perfection of organ playing in its finer phases.

The summer opera at Kroll's Theatre was opened with a production of Verdi's "Un Ballo en Maschere," under the baton of Dr. Ernst Kühnwald. The singers, who had been recruited from various sources, were hardly more than mediocre, the audience was small, and in spite of Kühnwald's able and skillful leadership, the "Stimmung" of the first performance was lukewarm.

The concert given on Sunday, in the hall of the Hotel de Rome, for the benefit of San Francisco music students in Berlin (many of whom have suffered severe loss from the catastrophe), was a great success artistically, and also financially, for 3,000 marks were netted. The program was carried out as announced in these columns last week, excepting that Leopold Godowsky was prevented from appearing. He sent a telegram at the last moment, and a generous contribution to the fund. In place of the Saint-Saëns sonata for 'cello and piano, Anton Hekking played the andante from the Kauffmann 'cello concerto. The great 'cellist was in splendid form, and, in this, as



DR. CARL MUCK, CONDUCTOR OF THE BOSTON SYMPHONY.

well as in three other solo numbers, he was masterful, and elicited storms of applause. Jenny Osborne-Hannah, who has been engaged for the Leipzig Opera, has made marked strides in her art since last I heard her, a year and a half ago. Her voice has improved materially in volume and flexibility, and she has also gained greatly in expression. Her singing aroused genuine enthusiasm. Arthur Hartmann played the Tchaikowsky barcarolle, a new berceuse by Sieveking, and Arbos' effective Spanish dance, called "Tango." Hartmann's art is of the highest order, as you will soon have an opportunity of judging for yourselves. He was very enthusiastically received. Georg Fergusson was in exceedingly fine voice, and in his soli, as well as in the duet from Thomas' "Hamlet" (which he sang with Mrs. Hannah), he made a splendid impression. Between the musical numbers, Max Heinrich gave an impressive recitation of Poe's "The Raven," to his own musical setting. Most of the prominent members of the American colony were present at the concert.

A private soirée before an invited audience of 150, mostly Americans, was given by Madeline Barnes, daughter of Winthrop Howard Barnes, of New York. Miss Barnes has attracted attention here by reason of being one of the few Americans to be presented to the Imperial pair at court this season. She has been studying violin for two years with Emanuel Wirth, and she was formerly with Louis Schmidt, of New York, for six years. She also studied harmony with MacDowell at Columbia University for two years, and has, furthermore, taken a special course in ensemble playing. As a member of the New York Women's String Orchestra she has acquired routine, too, as an orchestra performer. Thus it will be seen that Miss Barnes' musical education has been exceedingly broad, indeed, singularly so for a society girl who does not follow the profession as a means of gaining a livelihood. Miss Barnes will play in public to some extent, but she will not become a professional.

At the soirée the young artist was assisted by Mr. and Mrs. Arthur Williams, 'cello and piano respectively; Joseph Rywkind, second violin, and Willy Buffé, viola. The program consisted of the Schumann D minor trio, the Bach E major concerto, and the Beethoven C minor string quartet. From the serious character of this program it was at once evident that Miss Barnes is an earnest musician, and such she proved herself to be. Her ensemble work was excellent. She read the exacting Schumann trio, with its difficult rhythms, with precision and ease, demonstrating herself to be thoroughly "taktfest." In the Beethoven quartet, too, she was perfectly at home. Miss Barnes was ably assisted by her associates. Her choice of pieces afforded no opportunity for technical display, so one could not judge of her virtuosity; but in the Bach concerto she played with firm technique, pure tone, and good taste in conception and phrasing. She was warmly applauded, and gave as an encore a pleasing Spanish dance by her former teacher, Louis Schmidt.

The violin Miss Barnes played upon was a superb Joseph Guarnerius del Gesù, the property of D. J. Partello, the famous violin collector of this city, and kindly loaned by him for the occasion.

A new edition of a famous book on flute playing has just been published by C. F. Kahnt, Nachfolger, of Leipzig. The work is entitled "Versuch einer Anweisung die Flöte traversiere zu spielen," and is by Johann Joachim Quantz, the greatest flute player of the eighteenth century, and the teacher of Frederick the Great. The book appears in bright, new type, but its contents are the same as when it first came out in 1752. The new edition, however, offers an attraction in the shape of critical comment by Dr. Schering. It is a work of great value, not only to flute players, but to all musicians, giving, as it does, such an interesting and vivid picture of eighteenth century musical life. Quantz was much more than a great flute player—he was a thorough, all round musician, and one of the best

critics of his time, as Frederick the Great knew often to his sorrow. The most exhaustive and worthy criticism of the violin playing of the celebrated Tartini, author of the "Devil's Trill" sonata, was written by Quantz. Lahoussaye's criticism of the same virtuoso is more enthusiastic, but as he was a pupil of Tartini he was naturally prejudiced in favor of his master, and all the more so as Tartini was personally one of the most charming men.

Etelka Gerster recently gave two interesting afternoon musicales. At the first one, besides numerous promising Gerster pupils who displayed fine voices and excellent training, we heard the American baritone, Sidney Biden, and the Italian couple, Signor and Signora Alessandro Certani. Among many other things the program offered ten new songs by the young Cologne composer, Fritz Fleck, who has marked talent for moods and interesting harmonies. Madame Gerster has a very high social position in Berlin, and at her house one meets many celebrities, such as Professor Eberlein, the famous sculptor; Professor Meyersheim, Professor Gernsheim, Otto Lessmann, Lilli Sacerdoti, Lola Beeth, Max Bruch, Alexander Petschnikoff and wife, Heinrich Grünfeld, and others too numerous to mention. One of Madame Gerster's most musical pupils is Leontine de Ahna, daughter of the late distinguished violinist, Heinrich de Ahna, of the Joachim String Quartet. The Klindworth-Scharwenka Conservatory has just engaged this young lady as teacher of singing in the place of Madame Matja von Niessen-Stone, who has gone to New York.

Dr. F. Ziegfeld, president of the Chicago Musical College, has been in town the past week, and will stay in Germany until June 5. He has just engaged Hugo Heermann, the noted Frankfurt violinist, as successor to Emil Sauret. During the past few days he has met and heard many prominent artists here. He is on the lookout for a pianist to take the place of Waldemar Lütsch, who is leaving, but although he has several under consideration, he has not yet made a choice. Dr. Ziegfeld will probably attend the big music festival at Essen next week.

C. A. Ellis, manager of the Boston Symphony Orchestra, has also been stopping in town for a few days in connection with the conductor question. Although Mr. Ellis himself has not said so, I learn from another reliable source that he has engaged Dr. Carl Muck, conductor of the Royal Opera, to succeed Gericke. Muck is a great conductor and an excellent man for the place. He is to have a salary, I am assured, of 80,000 marks a year. This is very large pay for a man whose name has been comparatively little before the public, but Muck is a genius of the baton, a conductor free from all prima donna airs, and a man whom all musicians respect. Accompanying this article is his portrait.

Joachim himself has a constitution of iron, and in spite of his seventy-five years he can bear the strain of continual concert touring far better than the other members of his organization. He eats heartily, and sleeps nearly all the time that he is on the train. So that he is always fresh on arriving at his destination, while the others, who do not sleep so easily, are worn out. Hausmann is said to have frequently complained that he could not stand the wear and tear of touring one half so well as Joachim.

Emanuel Wirth, viola player of the Joachim Quartet, has lost his eyesight. He had been suffering for a long time with cataract of the eyes, and his physician had repeatedly warned him against using them too much. When the Joachim Quartet went to London two weeks ago, Wirth accompanied them, and while there his eyes rapidly grew worse, so that finally he could no longer read the music at all. He was obliged to return to Berlin and undergo an operation, in the hospital, the result of which, for the present at least, is total blindness. His friends and pupils all over the world will be much pained to learn

of his misfortune. Constant traveling and playing have worn Wirth out.

Caruso will sing three times at the Berlin Royal Opera in the autumn. Arrangements to this effect have already been made by the intendant, Count von Huelssen, but the dates and the roles in which the great tenor will appear have not yet been announced.

Frank La Forge has returned from his American tour with Johanna Galski, and has settled down to teaching in Berlin. He is looking remarkably well, and says that he enjoyed every minute of the tour, which extended as far West as the Pacific and as far South as Texas. Mme. Galski is a prime favorite in America, and with her Mr. La Forge had the best kind of an introduction to the American public. He not only played all of the diva's accompaniments, but also appeared as soloist in almost all of her concerts. Two of his songs were everywhere sung by Galski. He says that he finds this kind of work much more agreeable than teaching.

David H. Schmidt, Jr., son of the well known New York manufacturer of piano hammers, is one of the latest arrivals among American music students in Berlin. He has entered the Klindworth-Scharwenka Conservatory, where he will study violin with Issay Barmas, and also take instruction in theory and piano.

The most remarkable instrumental talents of the day now come from Russia. I recently heard and made the acquaintance of a young Russian violinist, Isadore Mitnitsky by name. This youth of seventeen years is an extraordinarily gifted violinist. He played for me four of the most difficult compositions ever written for the instrument, Paganini's concerto and "Moses" fantasy, the first movement of the Tchaikowsky concerto, and the "Lucia" fantasy, by Leon de Saint-Lubin. Mitnitsky is a born virtuoso; the facility and precision of his left hand are astonishing in one of his age. He also draws a beautiful tone, and plays with much warmth and expression. He is a pupil of the Klindworth-Scharwenka Conservatory, in the class of Barmas.

Safonoff has been conducting in Prague with great success. He directed the Tchaikowsky "Manfred" symphony, the Mozart string serenade, the "Oberon" overture, and as a novelty, a symphonic prologue to Hauptmann's "Die versunkene Glocke" ("The Sunken Bell"), by Wilhelm Metzl, a pupil of his own in Moscow. This prologue is said to reveal a big talent for composition, and a remarkable command of all the means of orchestral expression. At his last piano recital in Berlin, Godowsky played some charming little pieces by this same Metzl.

The Stockholm Academy of Music has conferred foreign honorary membership upon the composers Edward Elgar, Enrico Bossi, Carl Nielsen, Rimsky-Korsakoff, and Jan Sibelius, and the instrumentalists Eugene Ysaie, Edouard Risler and Hugo Becker.

A Swedish music festival will be held in Stockholm May 30-June 1, this being the first affair of the kind devoted exclusively to Swedish music. A chorus of 500 voices will take part, and the orchestra will number ninety musicians. The conductors will be Tor Aulin, Nordquist and Henne-

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berg. Aside from these three, various composers will direct their own works.

An important music festival will be held in Saarbrücken June 3, 4 and 5. The assisting artists will be Mmes. Gadski and Kraus-Osborne (Leipzig), Ludwig Hess (Berlin and Brombeest, Hamburg), vocal; Max Reger and Henriette Schelle (Cologne), piano; Felix Berber, violin; and Professor Francke, organ. Victor Cormann, of Saarbrücken; Herman Schulz, of St. Johann, and Fritz Steinbach, of Cologne, will conduct.

In answer to numerous inquiries I wish to state here that the address of G. B. Lamperti, the famous Italian singing master, is Berlin, W. Münchener St. 12, and not Dresden. Many vocal students are under the impression that he is still in the Saxon capital. Lamperti moved to Berlin more than a year ago and will remain here permanently. He was in Dresden for twenty years, whither students of singing flocked to him from all over the world. Dresden is a charming city, but it is provincial. Berlin, with its incomparably greater musical life, its broader and more cosmopolitan spirit, appealed to Lamperti more, and that is why he made the change.

Next week I shall attend the big music festival in Essen.  
ARTHUR M. ABELL.

#### Myrtle Elvyn in Baden-Baden.

Baden-Baden contributes notices like the following to the voluminous record of Myrtle Elvyn's success:

"Myrtle Elvyn, a piano artist, still young, whose technic stands upon a very high grade, and whose style of performance evinces individual feeling, played the Grieg A minor concerto with her own minute penetration into the form and content of the work. Not less significant were her renderings of two Chopin pieces, the A flat ballade, and the nocturne, op. 37, No. 2. With her artistic intellect, which is marvelous along classical lines, Miss Elvyn bestowed upon the finely finished whole, vivified as it was through her strong temperament and virility of 'Vortrag,' a physiognomy full of style."—Echo, of Baden-Baden.

"Of the soloists Miss Elvyn was a stranger to us. The young lady aroused lively interest, and one felt at once that in her one had to do with genuine talent. She gave the Grieg A minor piano concerto a beautiful, poetic performance. Her technic is superior, her touch powerful and yet tender, and her expression musical. She played with great assurance and rhythmic decision, qualities which came into particular evidence in the finale of the concerto. It goes without saying that the applause corresponded to her beautiful rendering, and that Miss Elvyn was honored with recalls.

"In the soli, too, Miss Elvyn revealed her pre-eminent gifts, the sustained Chopin passages, especially being splendidly given. The G major nocturne was exquisitely rendered, and in the Mendelssohn E minor scherzo Miss Elvyn again displayed her big technic.

"She played the Liszt twelfth rhapsody brilliantly, and in response to repeated recalls gave the Chopin A flat polonaise—truly an estimable performance in point of strength and endurance."—Bade-Blatt.

"In Myrtle Elvyn the public made the acquaintance of a superior piano virtuosa.

"She played in masterly style."—Badener Tageblatt.

#### Missouri Music Teachers' Meeting.

ST. LOUIS, Mo., June 1, 1906.

The eleventh annual convention of the Missouri State Music Teachers' Association will be held at Moberly, Mo., June 26, 27, 28 and 29. Among the artists who will participate in the programs are: Pianists—E. R. Kroeger, Nathan Sacks, Clara Mayer, Marion Ralston, Clara Norden, Elsie Lang, Elsie Froelich, Bertha Schulte. Vocalists—Horace P. Dibble, tenor; Rose Werthlin, contralto; Mrs. Franklin Knight, soprano; Anna Ewing Hobbs, soprano; Genevieve Hussy, soprano; Stella Prince-Holliwig, soprano; Nora Hughes-Morse, soprano. Violinists—Agnes Gray, Victor Lichtenstein, Horace Brown, Edith Bausmer-Doerr, Ellen Bausmer, Enola Calvin, George Simpson, H. E. Shultze, May MacDonald, Bertha Schulte and Effie Hedges. Before the convention meets, other singers and instrumentalists will be added to the list. Nathan Sacks, the president of the association, and H. R. Rice have labored hard to insure the artistic success of this year's sessions.

#### Maria Speet, a Scientific Teacher.

The human voice, that loveliest of all instruments, has probably undergone more injury than any other organ in being trained for musical employment. The number of maimed hands and arms that we meet with in our pianistic acquaintance doubtless does not equal the number of marred voices that haunt us, voices either completely injured or just enough so to be useless—turned bloomless and acrid, and robbed of their indefinable appeal. The voice is an instrument of marvelous delicacy; strain or wrongfully employ it and its glorious possibilities fade like a wild flower.

Only those who understand this delicate instrument can undertake to repair or develop it into a thing of beauty; and among the rare instances of vocal teachers who thoroughly comprehend their work the name of Maria Speet stands pre-eminent. Madame Speet is a physiological scientist, recognized as such by the eminent physicians of her native Holland. She handles every voice as carefully as a naturalist his rare specimens, and she treats every vocal operation from the standpoint of a skilled specialist. Her intimate knowledge of vocal processes enables her to diagnose and remedy every kind of vocal trouble, her cures in this line having ranged from injured singing voices to



MARIA SPEET.

cases of absolute dumbness. Madame Speet trains the human voice as naturally as a mechanic sets a complex instrument in order by the simple tightening of a screw, and when the foundation has been thus laid she works for distinct enunciation, artistic phrasing and dramatic delivery, welding all into such an all round whole that her pupils win universal commendation.

During the past year Madame Speet has been most successful in Berlin. Her pupils have made such marked progress in so short a time as to arouse the enthusiasm of eminent critics in that music ridden city. And not only critics, but mere amateurs (for that reason no less critical) have been astounded at her results. "I think Madame Speet must be a fine teacher," said one observant American woman. "Of course, I don't know much about singing, but I heard Miss — practice all the time, and she does it so differently from the other girls. Everything she does sounds reasonable. She has improved tremendously, and gained so much in tone, and all the time there is no straining about it." That is just the point. Madame Speet's pupils do not strain; they simply use scientific methods in the natural scientific way; and their easy and significant results bear the best witness to the inspired common sense which characterizes the vocal method of their eminent teacher.

During June, July and August Madame Speet will teach in Zurich, Switzerland. She will return to Berlin for next season's work September 1.

In Mannheim "Lakmé" had a favorable reception. This opera is heard frequently in Europe, although in America it is known practically by name only.

#### Joint Song and Piano Recital in Nashville.

NASHVILLE, Tenn., May 31, 1906.

The Nashville Conservatory of Music, of which C. J. Schubert is the musical director, presented Mary Masters, soprano, and Ellen Lovell, pianist, in joint recital at Watkins Hall, May 24, Mr. Schubert assisting in the program. The list of compositions played and sung was worthy of Boston, New York, or any of the big cities where they fancy they have a monopoly of culture.

Prelude et Fuga	Bach
Sonata, op. 110	Beethoven
Ellen Lovell,	
The Token	Bohr
Come, Thou, O Spring (manuscript)	C. J. Schubert
Hush, My Little One	Bevignani
Mary Masters,	
Etude, op. 10, No. 3	Chopin
Etude, op. 10, No. 5	Chopin
Nocturne, op. 9, No. 2	Chopin
Waltz, op. 42	Chopin
Berceuse, op. 57	Chopin
Ballade, op. 47	Chopin
Ellen Lovell,	
Hear Ye, O Israel, from Elijah	Handel
Mary Masters,	
Nolette in F	Schumann
Reverie	Westerhout
Concert Etude	Kullak
Ellen Lovell,	
Slumber Sea	Chisholm
O, Dry Those Tears	Del Riego
La Capriciosa	Matti
Mary Masters,	
Rhapsodie Hongroise, No. 11	Liszt
Ellen Lovell,	
Fly With Me, Ernani	Verdi
Mary Masters,	
Venezia e Napoli	Liszt
Ellen Lovell,	

#### American Composers Played.

The Jacksonville, (Ill.) Journal contains an extended review of the last concert of the Chaminade Club, which was given there last week. An extract follows: "The program consisted of selections from the compositions of two noted American composers, Ethelbert Nevin and Adolph M. Foerster. Nevin's music is always charming, dainty and fascinating, and the Foerster numbers demonstrated what has often been said, that his music is written on classical lines, and is beautiful and soul-inspiring. This meeting closed one of the most successful of the club since its organization."

The program is appended:

Eros, Melody, op. 27	Foerster
Ave Maria, Violin Obligato	Foerster
O'er Hill and Dale	Nevin
My Rosary	Nevin
Little Wild Rose	Foerster
Nightingale's Song	Nevin
Arcady (two numbers)	Nevin
He Loves Me	Foerster
Fantasy	Foerster
Day In Venice (two numbers)	Nevin
Good Night, Beloved	Nevin
Deep in a Rose's Heart	Nevin
Valse Caprice, op. 5	Foerster

#### Gertrude Peppercorn's Only London Recital.

The following works will be played by Gertrude Peppercorn in Aeolian Hall, London, on the evening of June 8, and this will be the only recital that Miss Peppercorn will give in the British metropolis this season:

Rondo in G, op. 51	Beethoven
Sonata in E flat, op. 27	Beethoven
Sonata in B minor	Liszt
Bourée	Silas
Minuetto	Zanella
Etude, Mignon	Arthur Foote
Six Preludes	Chopin
Overture to Tannhäuser	Wagner-Liszt

Katherine Goodson, the pianist, played Schumann's concerto at a Magdeburg orchestral concert.

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PARIS, MAY 21, 1906.

**AVIS: LE CORRESPONDANT DU "MUSICAL COURIER DE NEW YORK" NE FERA PLUS MENTION DESORMAIS D'AUCUN CONCERT, D'AUCUNE REPRESENTATION MUSICALE, POUR LESQUELS ON AURA OMIS DE LUI ENVOYER DES BILLETS A SON BUREAU.**

**LA REDACTION.**

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

On Saturday night the Salle Erard was the scene of a brilliant and most enthusiastic demonstration in honor and celebration of the sixtieth anniversary of the artistic career of Camille Saint-Saëns, whose first concert took place in 1846.

The extreme precocity of the young artist at that time showed that he was intended by nature for a brilliant career, which might, however, be a very short one, seeing that the gifted young man was of very frail physique and in delicate health from his infancy. Fortunately, all these dangers have passed safely by, the piano on which he has ever been such a masterly performer, became only an accessory in his life, so much so that the present generation might well have reason to doubt whether the great composer, who has given so many works to posterity, could ever have time to become a great pianist.

If Camille Saint-Saëns has said in graceful lines, "My fingers once so light, have lost their skill" we must be careful not to believe it. His strong, nervous fingers have all the clear delicacy of touch, the charm of strength of former days, and his style, at once noble and careful, is as powerful as in the days of his earliest prime. The applause showered on him after the execution of his first concerto and the "Rhapsodie d'Auvergne" was the expression of delight in such a masterly rendering of these works as one hears but too seldom. Our piano virtuosi need perhaps to be reminded that in addition to the celebrated concerto in G minor, their favorite, there are two others equally fine, if less known—the concerto in C minor, and that in E flat, as well as still two others deserving of being rescued from the neglect in which they have been allowed to languish.

It may be taken as certain that only one great pianist—Delaborde—ventured to perform the concerto in E flat in public, some twenty-five years ago, at one of the Conservatoire concerts. It was not a success; but then, times and tastes have changed since then.

Among the contemporary artists who came to render homage to the great composer on Saturday last were Francis Planté, one of Saint-Saëns' earliest friends and admirers; Georges Marty, with the Conservatoire Orchestra; Madame Auguez de Montalant and Léon Delafosse. All had their share in the success of the evening.

Saint-Saëns will not forget how, the other evening, he was the object of an enthusiastic demonstration of applause and delight on the part of French music lovers, and they on their side will not forget how they were entranced at

the opportunity of honoring a brilliant artist whose career has been one of unbroken success and of manifest genius.

All but one piece on the program was music composed by Saint-Saëns—that one exception being the Beethoven concerto in E flat for piano and orchestra.

The 340th concert of the Société Nationale was given on Tuesday at the same hall with a program devoted entirely to compositions of Gabriel Fauré, the present director of the Conservatoire, himself presiding at the piano. On the program were a quintet for piano and strings, performed by the author and the Capet Quatuor; theme and variations for piano, not particularly interesting, but well played by Marguerite Long; "La Bonne Chanson," an endless song commencing with "Une sainte en son aureole," acceptably rendered by Jane Bathori and the composer; the sixth nocturne and the third valse for piano (Madame Long), the valse being tremendously applauded; and the concert closing with the sonata for piano and violin, performed by M. Capet and the composer.

Madeleine Viziéni, a youthful pianist and daughter of the stage director at the Opéra Comique, gave a well attended concert at the Salle Erard, in which she had the attractive assistance of Mary Garden and M. Fugère, of the Comique; J. Bedetti, cello, and Pierre Viziéni, violin.

Mlle. Viziéni was heard in a sonata (with the 'cellist) by Böellmann and in several groups of soli, in all of which she proved herself a thoroughly conscientious pianist, of more musical than technical ability, however.

Mary Garden, in an air from "Louise," scored a tremendous success, which she repeated later in the evening with "Le Nil," by Xavier Leroux, and "Les Mages," by Alexandre Georges. Though declining encores at first, the fair singer was so hard pressed that she relented and graciously granted a double encore. M. Fugère, too, made a hit, as he always does, with his inimitable singing of ancient French songs and ditties, all the prettier accompanied, as these were, with violin and cello. M. Bedetti contributed several well played 'cello selections.

Julia Klumpke, a California girl, for several years a violin student and now a teacher in Paris, conceived the happy idea of giving a concert for the benefit of the San Francisco sufferers; and in this she had the kind assistance of Charlotte Lamy, pianist, and Baron Karl von Steege, the well known Lieder singer, in a program that filled Aeolian Hall and netted one thousand (1,000) francs for the victims. The musical part consisted of the Schumann sonata, op. 105, and Grieg's op. 8, both well performed by Mlle. Lamy and Klumpke. The concert giver's solo contribution was the Saint-Saëns A major concerto for violin, of which she gave an excellent account, especially in her left hand dexterity. Mlle. Lamy played a group from Scarlatti, Chopin and Schubert-Liszt, proving herself a pianist of unusual talent. Baron von Steege was heard to good advantage in the "Frühlingslied" from "Die Walküre," and later he sang Hugo Wolf's "Verborgenheit" and "Das Kraut Vergessenheit" by Alex. von Fielitz, which style of singing seemed more his own. Mr. von Steege possesses

a manly tenor voice, of pleasing quality, in the use of which he displayed good taste and much style, with excellent pronunciation of the German text.

Elizabeth Dodge gave a concert at the Salle Hoche, assisted by the Hayot Quartet (MM. Hayot, André, Denayer and Salmon), one of the finest organizations in Paris, whose numbers on the program were the A major quartet (No. 3) of Schumann, and the andante and finale from the G major (No. 12) quartet of Mozart, which were played exquisitely. Miss Dodge displayed her choice in three Schubert songs; the air of the mad scene from "Hamlet," by Thomas; an aria from a cantata (51) of Bach; a group of which G. Fauré, Marie Antoinette and MacDowell were the authors, besides Weil's "Frühlingslied," with violin obligato. Miss Dodge has long been a student in Paris, and her beautiful soprano voice is well known in the American colony. Her singing on this occasion gave great satisfaction to her friends and was much applauded. The concert was a huge success. Jean Masson should not be overlooked as a clever accompanist.

Dr. Fery Lulek, the Austrian basso cantante, recently sang at a Figaro "Five o'Clock" Musicales, when that newspaper gave him unstinted praise as a Lieder singer. He was heard, continues his critic, in three celebrated melodies of Brahms, Richard Strauss and Rubinstein, and proved that he comprehended the poetry so profound, the flame so intense, which characterize these lieder.

A French writer says that an interesting cast of Mozart's face has just been discovered in Germany by a lady of artistic tastes. It is the work of a little known sculptor, Léonard Posch, one of Mozart's contemporaries who lived in Vienna, where he modeled the portrait in question, which, together with the mold, was found among his belongings. It will be engraved and given to the public without delay.

Alfred de Musset's admirers are uneasy because of the threatened destruction of their hero's house, No. 57 Boulevard Saint Germain. When de Musset was born the house was No. 20 Rue des Noyers, but that street was swallowed up by the Boulevard Saint Germain, of which the house became part. For the past year it has had to be propped, being in a shaky condition. The Paris Corporation have affixed a plate to the front, distinguishing the building in which the poet first saw the light. It is now occupied by a gilder and a pastrycook, and is flanked on the left by an automobile garage. The Rue des Noyers, a very ancient street, had several famous inhabitants, among others, Gervais Chrétien, doctor and astrologist to Charles V; Laplace, the philosopher; Jean Baptiste Rousseau, Marie Antoinette's celebrated hairdresser; Léonard, and finally Alfred de Musset's father, M. de Musset-Pathay, himself distinguished as a writer and war minister.

Recently Paris has gained three additional statues. Remarking on that of Alfred de Musset, M. Jules Claretie says that the project of putting up a statue to the poet

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dates from a good while back, and formerly met with much opposition.

Henri Fouquier, although a journalist of liberal views, was angry when the idea was brought before him. "What," he asked, "could a father reply to his son questioning him as to the life of this man?" And yet the reply would not have been a difficult one to find. The father would only have to say: "The life of Alfred de Musset is of no moment; the important thing is to commemorate the genius of a great poet, and not his private virtues. A man of irregular life who leaves fine poems behind him is of more use to posterity than a well behaved individual who leaves nothing at all."

Alfred de Musset was the victim of a physiological taint, which inflicted injury on him, but not on others. When still a student he drank mixtures of beer and absinthe. At that early age he was not under the necessity of seeking in alcohol forgetfulness of his love troubles. In fact his was a hereditary predisposition to drink.

It was very difficult to get Georges Sand to express an opinion with regard to her lover, but it is said that one day, being urged for reminiscences of him, she said: "He was a charming fellow when he was sober. Unfortunately he was never sober."

It appears that Saugey, director of the Opéra at Nice, will not continue in this position next season, preferring to take the directorship of the Casino at Vichy. His judgment and artistic taste will be to the advantage of this latter establishment, where he will have an opportunity of giving further proof of the qualities which made his administration at Nice a successful one.

Two matinee concerts given with the Colonne Orchestra at the Châtelet Theater by Mignon de Marschanko, a young Hungarian pianist of a dozen or thirteen summers, proved successful from an artistic point of view, but from any other spelt failure and loss for somebody, the audiences being small, which no doubt was due to the fact that this youthful pianist had never been heard of here. Mlle. Mignon's programs included the concertos of Liszt in E flat; Chopin in F minor; Von Weber, F minor "Concertstück"; Rubinstein in D minor—with the orchestra under M. Colonne, besides which she played Chopin preludes and etudes, Liszt rhapsody No. 12 and a transcription of Schubert-Liszt. In all she played there was evidence of talent and splendid ability in scale work, but the real spark of Hungarian fire seemed to be absent; indeed, the young girl gave the impression of being tired, possibly from practice or rehearsing with the orchestra. The orchestra performed several numbers very acceptably besides accompanying the soloist.

Marie Rôze gave a soirée the other evening with her advanced pupils in a little theatre known as the Athénée Saint-Germain. The program consisted of scenes from "Carmen," "Philémon et Baucis," "Le Cid" and "Roméo et

Juliette," performed in costume by Mlle. Ternisien, Alice Vois and Taber, MM. Sandro Rivès and Langlois.

The young singers appeared to good advantage, giving proof of excellent training, of which Madame Rôze may well feel proud.

The concert given by Marcel Chailley drew a large audience to the Salle Berlioz. M. Chailley is a violinist of much merit, whose delicate precision of execution and fine sentiment are remarkable. In Mozart's concerto, E flat, and Bach's concerto in D, for piano, violin and flute, he was excellent. Louis Diémer, in this Bach number, as in others at the piano, was perfect as usual; M. Blanquart, the flutist, also did fine work. Mme. Fournier de Nocé was heard in Mozart's "Air of Pamina," Handel's "Air of Rodelinda" and in two songs by L. Diémer, with the composer as accompanist. The orchestra, conducted by Albert Geloso, must be congratulated on their good ensemble work.

Louis Fleury, the flutist, returned from his tour with Calvé in America, gave a concert at the Salle des Agriculteurs, in which he had the assistance of Mary Garnier (Opéra Comique) and of several instrumentalists. The program opened with the Beethoven serenade, exquisitely performed by Louis Fleury, Georges Enesco, violin, and Pierre Monteux, viola. Fleury was also heard in a Bach sonata for flute and piano with Camille Decreus, a brilliant technician, besides a suite for flute by Cœles Mongin, and other solo and ensemble numbers, all of which he executed with faultless technique, musicianly phrasing and delicate expression. Mme. Garnier's voice sounded beautifully clear and true in an air from Handel's "Judas Maccabée" and a group of quaint style songs; M. Decreus won plaudits in a group of piano solos, and M. Bauduin was a good second in a Beethoven allegro and minuet for two flutes, with which the concert closed.

Armand D. Markus has returned to Paris from his tour in Spain and Portugal with Vecsey, the boy violinist. He reports that Vecsey met with extraordinary success at the hands of the Spaniards.

René de Boisdeffre, the composer, was knocked down by a tradesman's cart at the corner of the Boulevard Haussmann and the Rue de Rome. The wheels passed over him, and he was taken to his house very seriously injured in the legs, hands and head.

It will be remembered that the great scientist Curie recently lost his life in a similar manner. Referring to the proposal that Mme. Curie should succeed her late husband as professor at the Sorbonne, the *Matin* announces that the suggestion is unanimously approved in French scientific circles. The Council of the Faculty of Science of the University of Paris has passed a resolution in favor of the proposition and the Minister of Public Instruction thereupon signed the appointment.

In the theatre in the Arena at Beziers performances of Spontini's "La Vestale" are to be given on August 26 and 28 with soloists from the Paris Opéra, a chorus of 250 and sixty dancers of the "corps de ballet" of La Scala, at Milan. On September 2 will be given an immense popular concert, at which Camille Saint-Saëns will be heard.

There was a moment of anxiety on Saturday night at the Opéra during the performance of the "Ronde des Saisons," the charming ballet of which an account has already appeared in these columns. The leader of the ballet, Mlle. Zambelli, slipped and fell, hurting her ankle so that the curtain had to be lowered for a few seconds. But the courageous artist soon recovered herself, and amid loud applause smilingly finished her dance. She is none the worse for the slight accident.

DELMA-HEIDE.

#### Julius Falk in London.

Julius Falk, the young American violinist, who has studied in Prague with Sevcik, has been well received in London. The artist seems to have the brilliancy for which the pupils of the Bohemian master are noted. Besides the technical achievements of Mr. Falk, the young man is evidently blessed with the artistic temperament. Extracts from two London criticisms will give some indication of Mr. Falk's artistic powers.

The progress of music in the Western world was well illustrated by the recital given by Julius Falk at the Aeolian Hall. Mr. Falk is a violinist of American birth, and Stanley Adams, who assisted him, is a Canadian. In both cases the material was shown to be excellent. Mr. Falk has studied with M. Sevcik at Prague, and has developed extensive powers of execution. Not one of the many difficult passages of the Wieniawski D minor concerto came amiss, and his playing of them was perfect. Charlotte Keith, accompanist. —London Morning Post.

An interesting recital was given by Julius Falk, a young American violinist, who made his first appearance in London, at the Aeolian Hall, last night. Mr. Falk, who is a pupil of the famous Professor Sevcik, is undoubtedly an artist of exceptional ability, possessing remarkable powers of execution and artistic temperament. The concert giver opened his program with Brahms' sonata in A major, which, with Charlton Keith at the piano, was well rendered, though perhaps he was more successful in Wieniawski's concerto in D minor, which was given with power and fine feeling. Other soli, notably Saint-Saëns' "Introduction et Rondo Capriccioso," served to bring out this young artist's great talents to advantage. Stanley Adams, a baritone of sympathetic quality, also contributed songs by Schumann, Strauss, Kahn and others in a pleasing style. —London Standard.

Ch. van Istendahl has been appointed as Boumann's successor at the Amsterdam Conservatory, to fill the position of chief cello teacher.

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## ADVANCE OF MUSIC IN COLUMBUS, OHIO.

Wonderful Achievements of the Women's Music Club, of Columbus, the Largest Organization of its Kind in the World, Which, in Three Brief Years Under the Guiding Hand of a Remarkable Woman, Has Attained Fame—Many Noted Artists in Ohio's Capital.

By WILLIAM G. HARDING, Staff Correspondent of The Musical Courier.



The advance of music in three years' time in Columbus, Ohio, to a point that has placed that city alongside of the great musical centres of the country, gaining for it in many quarters the title of "The Little Berlin of America," is a startling accomplishment. Nevertheless, it is a real one, and strange as it may seem, a woman—an incomparable woman—is at the bottom of it all, although, of course, there are other wonderful women in this most remarkable case.

Three years ago, Columbus was virtually an unknown quantity in a musical way. Indeed, the city is not one of extraordinary population and nothing great was really expected of it. There are less than, but close to, 200,000 persons who go to make up Columbus, and until three years ago they were compelled to accept what they could get when it came to music of the higher order.

Now all that is changed as if by magic.

The city is the home of the largest music club in the world. It has a symphony orchestra, completely equipped. A magnificent and modern hall that seats 3,500 is the permanent abiding place of the great club. A \$20,000 organ is being installed in the hall. The greatest artists of the world in the past three years have been heard in Columbus. Noted artists make Columbus their home. Forty surrounding cities within insignificant distances contribute to the musical life of the city, which is in the centre of the State, and consequently the centre of the entire Middle West. In fact, Columbus as the centre of Ohio is figuratively the cen-

Smith was continued as president and at the close of the second season more than 1,200 women were in the membership and many of the first artists of the world had been attracted to Columbus. The Board of Trade, the Y. M. C. A., and every other hall in Columbus had become too small to accommodate the great membership of the club, and another problem was therefore before the resourceful president for solution. She now wanted a permanent home for the club and she found it in the big Memorial Hall, of Columbus, which was erected at great expense by the county for its soldiers. This hall seats 3,500. Although the club numbered only 1,250, Mrs. Smith determined that Memorial Hall must be secured as its permanent home. One day at their regular meeting the County Commissioners were surprised when Mrs. Smith appeared before them. She was given a hearing, and after a brief review of the work of the club, said:

"If you gentlemen will accord the Women's Music Club the right to use Memorial Hall for its wants as long as it exists, the Women's Music Club will install a great organ in the hall at a cost of not less than \$15,000, nor more than \$20,000."

Having no previous intimation of such a proposition, the commissioners were nonplussed and asked for time to consider. To make a long story short, they agreed upon Mrs. Smith's personal guarantee that the organ would be forthcoming.

valued correspondent of THE MUSICAL COURIER.

"Mrs. Smith has written for piano, organ, voice and orchestra; also acceptable verses, short stories and numerous articles for magazines and other periodicals."

In her own modest way Mrs. Smith tells of the advancement of music and musicians in Columbus, Ohio:

### Music Life of Columbus.

By ELLA MAY SMITH.

As to music in Columbus, Ohio, it can be truthfully said that there is no city of its size today with so firm a foundation of music as this one, in testimony of which the subjoined account is proof.

The German organizations are the Maennerchor, Liederkranz and Concordia, all male choruses; the Columbus Oratorio Society, which gives annually a series of oratorios and choral works, securing soloists of the first rank. The director of this Oratorio Society is W. E. Knox.

The Euterpean Ladies Chorus is composed of about thirty women, under the direction of Mary E. Cassell, and has successfully competed in many eisteddfods in America and once in Wales.

The Columbus Symphony Orchestra was organized the past season, with forty members, giving a tremendously



Photo by Baker Art Gallery, Columbus, Ohio.

GIRLS' GLEE CLUB OF THE OHIO STATE UNIVERSITY.

tre of a monster city, for Ohio is grown to be a succession of cities from the river to the lake, making, so to speak, a composite whole. Hence, it is logical that Columbus should be the music centre of the great Middle West, as it is fast becoming the commercial centre. Despite its great importance and increasing activity in business, no advance, civic or otherwise, has been so remarkable within three years as that in music.

And now the reason.

For many years the Women's Music Club, of Columbus, existed—that was all—and finally disbanded four years ago. A year later the active membership gathered and elected Ella May Smith president. The selection has never been regretted, for the results achieved have been phenomenal.

A woman of rare executive ability and intellectuality, as well as personal charm and magnetism, Mrs. Smith attracted to her side as helpers the leading women of the city, mostly of the younger generation. There were thirty-eight of them, and under the guiding hand of their president they set to work with prodigious energy and at the close of the first year the record of the club showed that there were 850 associate members, and that during the year Madame Schumann-Heink, David Bispham, Arthur Farwell and many other artists have been heard in Columbus. There was \$500 left in the club treasury from the year's work, and this, too, after one of the finest Steinway concert pianos had been bought and paid for in cash.

Every expectation had been surpassed the first year, but the next year proved a greater surprise. Unanimously Mrs.

That question settled, Mrs. Smith and the active membership set to work to fill the big Memorial Hall, and this was accomplished when more than 2,500 women were enrolled for the third year, and at the close of the waning season more than 3,500 persons listened to the closing artist concert by Frank van der Stucken and the Cincinnati Symphony Orchestra.

The plan by which the organ is to be secured for Memorial Hall is solicitation of funds from public spirited citizens, and this task Mrs. Smith volunteered to personally undertake, and how well she has succeeded is shown by the fact that more than \$5,000 has been subscribed, and by the opening of next season the entire amount will be available. Organ builders are now at work in Memorial Hall, and its completion will be accomplished in the early fall.

The Columbus Dispatch, one of the leading newspapers of the Middle West, in the course of a review of the remarkable work of Mrs. Smith and her associates, says of the personal side of the club president:

"Ella May Smith is an accomplished, thoroughly scholarly musician, understanding the art, science and history of music from the elementary to the highest forms. She is well known as an excellent teacher of piano—a coach for vocalists, a teacher of harmony, theory and composition, and is at present lecturer on the history of music in the Phelps' Collegiate School for Girls. For many years Mrs. Smith was musical critic for the Ohio State Journal and other Columbus papers, going over to the Evening Dispatch at the beginning of the present year. She is also a much

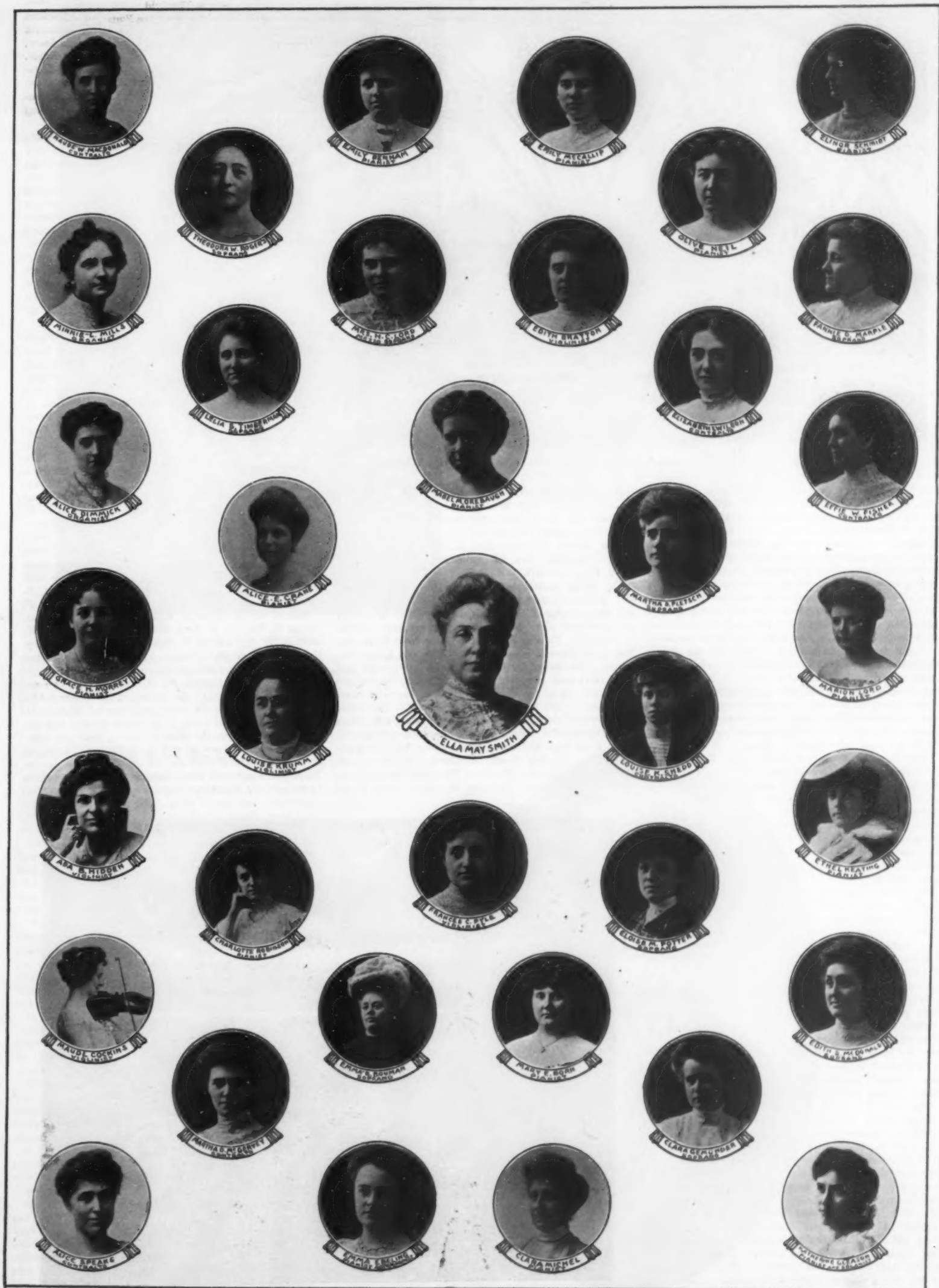
successful concert, which was an encouragement to all concerned to hope much for the future. The director is Francis Ziegler, a sterling young violinist of the Berlin school. Reginald L. Hidden, late of Prague, Bohemia, a gifted pupil of Sevcik, is concert master; Charles T. Howe, one of the best flutists in America, the business manager. The Ziegler-Howe Sextet is composed of six members of the Symphony Orchestra.

The Cambrian Club is an excellent organization of Welsh singers under the direction of Robert W. Roberts. This club usually gives three annual concerts.

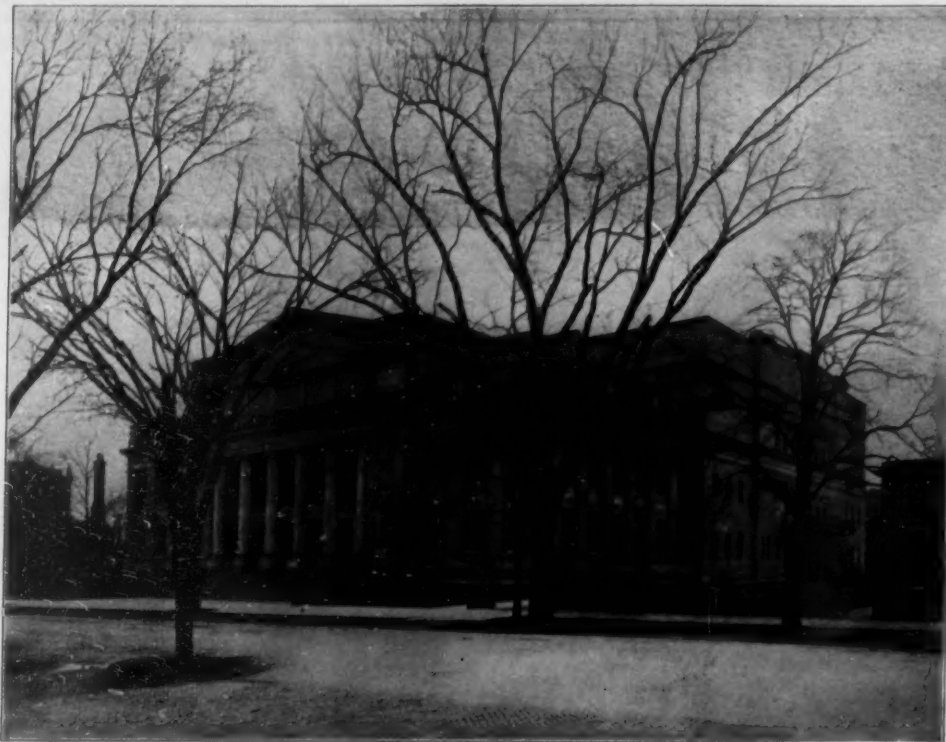
The Columbus Orchestra is an organization of amateurs and semi-professionals who give one interesting concert each year, under the direction of John S. Bayer, one of the first violinists of the city and a capable teacher as well.

Among the prominent teachers of the city are Herman Ebeling, teacher of piano and organ, an exponent of the Leschetizky School, of Vienna; Frances Houser Mooney, teacher of piano, and graduate of the Leipsic Conservatory of Music; Rosa L. Kerr, teacher of piano and product of the Berlin School; Mrs. John S. Bayer, teacher of piano, a native of Germany and graduate of Leipsic; Edmund Mattoon, of the Leipsic School, and also a composer of many pieces for piano and voice; Harry B. Turpin, teacher of singing, pupil of Vannucini, in Florence, Italy, for three years; Robert Eckhardt, teacher of singing, who has recently returned from a long residence in Berlin, where he studied and taught; Grace Hamilton Morrey, pupil of Leschetizky, brilliant concert pianist and teacher;





PRESIDENT AND ACTIVE MEMBERS OF THE LARGEST MUSIC CLUB IN THE WORLD, THE WOMEN'S MUSIC CLUB OF COLUMBUS, OHIO.



MEMORIAL HALL, THE HOME OF THE FAMOUS WOMEN'S MUSIC CLUB OF COLUMBUS, OHIO.

Mary Eckhardt Born, singer, pianist and viola player, of the Berlin School, though all of the early training of Mrs. Born and her brother, Robert Eckhardt, was given by their father, the late Herman Eckhardt, one of the soundest musicians who ever lived in America; Alfred Rogerson Barrington, singer and teacher, one of the best recitalists in the Middle West; Mathilde Lennon, teacher of singing, schooled in the best English style, residing in London many years. Mention must be made of the late Otto Engwerson, who was an excellent singer and teacher, having a large place in the music life of the city. Fred R. Neddermeyer, violinist, teacher and conductor, well schooled in Germany; Ferdinand Gardner, cellist and teacher, of the Berlin School, and scores of other well trained musicians.

Creative genius has not been found wanting in this city, many composers having had their compositions accepted by artists all over the country. Among the most prominent of these are the late Alfred Little, Oley Speaks, William Neil, Edmund Mattoon, Fred R. Neddermeyer, Arthur Kellogg, Tod B. Galloway and Charles T. Howe.

Those Columbus musicians who no longer live here, but who may be claimed because this is the city of their nativity and the place of their early training and useful work, are William H. Lott and his son, Harry Clifford Lott, now of Los Angeles, California; Jackson Gregg, also of Los Angeles; Selden Pratt, pianist, at present in Berlin, having graduated from the Hochschule six years ago, since when he had a concert season with Remenyi, Emma Nevada, Leonora Jackson, another year in Berlin, and is again residing there.

The colony which now make headquarters in New York are Oley Speaks, Harold Smith, Katherine Heath, Corinne Welsh, Dolores Reedy and Sylvai Dresbach. Henriette Weber is connected with a music school in Davenport, Iowa, as head of the piano department.

Among the amateur organizations here are the Girls' Glee Club of Ohio University, Ethel Bowman, director, and the Girls' Music Club, Emily McCallip, president.

Two splendid male choruses lived for a long time, then died; but their living and dying was not in vain. The Orpheus Club and the Arion Club, though not now in existence, placed the music lovers under lasting obligation to them for bringing for years the best of the world's artists to their city. Composed of busy men, there came a time when it seemed impossible to continue to give the required service to their club, so they reluctantly disbanded.

There are many good choirs in Columbus, probably the most pretentious of which is the vested choir of St. Paul's Protestant Episcopal Church, composed of eight solo quartets, all under the direction of Willis G. Bowland, who has been choir master in this church for twenty-five years. The choir in St. Joseph's Cathedral has elaborate Christmas and Easter services, large chorus, orchestra and soloists, directed by Franc Ziegler; Katherine Gleason organist. Mrs. Wilbur Thoburn Mills, the brilliant concert organist of Broad Street Methodist Episcopal Church, gives annual recitals and is frequently engaged to open new organs in neighboring cities. Edward Schirmer, pianist, who has lived in Leipzig or Berlin for the last twenty years, was a native of Columbus. Claude Cunningham, the baritone, also claims Columbus as his home.

The Women's Music Club is said to be the largest organization of its kind in existence, having forty active members, and about twenty-five hundred associate members. The original members of this club were Mary W. Failing, Emma McCarter, Mrs. F. F. D. Alberry, Mrs. H. C. Stanwood, Mrs. M. Belle Miles, Julia Lefever, Fanny Bates and Mrs. J. R. Smith.

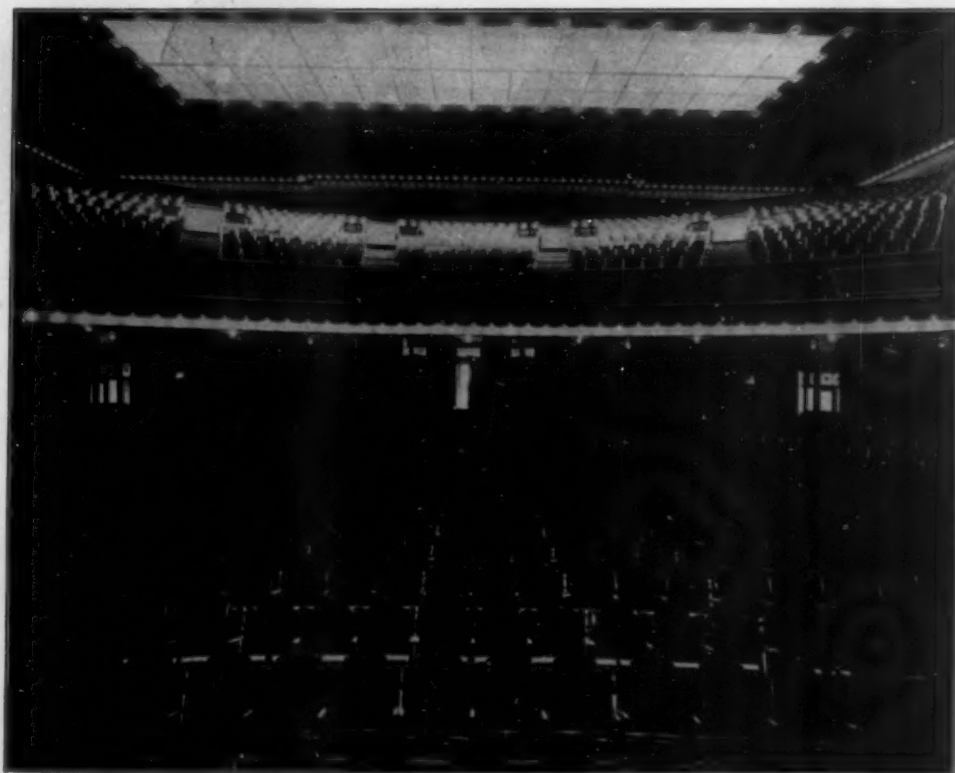
The former presidents have been Mrs. Abram Brown, Mrs. Frances Houser Mooney, Rosa L. Kerr, Stella Horn and Mrs. George T. Spahr. Other members who have had prominent place in the recent past are Mrs. Charles G. Lord, Mrs. Thomas Kite, Delhi, Ohio; Nora F. Wilson, Mrs. J. A. Shawan, Mrs. M. Belle Miles and Emma McCarter. The String Quartet of the club has for the past three years been composed of Franc Ziegler, director and first violin; Maud Cockins, second violin; Mary Eckhardt Born, viola; and Clara Hertenstein, cello. The active members are Emma Bugh Bowman, Effie Wier Fisher, Clara Denig Gemuender, Louise Krauss Shedd, Mrs. Henry C. Lord, Edith Sage McDonald, Maud Wentz McDonald, Lillian Miller, Martha Downs McGervey, Martha Davies Pletsch, Alice Speaks, Elizabeth Thompson Wilson, Lelia Stanberry Timberman, Theodora Wormley Rogers, Eloise

McCreary Potter, Hedwig Theobald, Margaret Welch, Flora Hoffman Gates, Mary Mithoff, Helen Poits, Sunie Dunham Hammond, vocalists. Mary Eckhardt Born, Katherine McMahon, Edith Bratton, Maud Cockins, Alice E. Crane, Alice S. Dimmick, Emma Ebeling, Clara Hertenstein, Ethel Keating, Louise Krumm, Marian Lord, Grace Hamilton Morrey, Clara Michel, Emily McCallip, Mabel Orebaugh, Charlotte Robinson, Eleanor Schmidt, Emily Benham, Katherine Gleason, Ethel Harness, Frances Coup Pyle, Minnie Luse Mills, instrumentalists.

The club has just completed a most successful season, showing phenomenal growth, and its members are now making an active canvass for funds for a magnificent pipe organ, which they have promised to place in the new Memorial Hall for the privilege of a permanent meeting place for the club's fourteen annual concerts. The officers of this club are: Ella May Smith, president; Grace Hamilton Morrey, first vice president; Mary Eckhardt Born, second vice president; Emma Ebeling, treasurer, and Alice Speaks, secretary. The executive board members are: Elizabeth Thompson Wilson, Clara Michel, Louise Krauss Shedd, Effie Wier Fisher, Louise Krumm, Charlotte Robinson, Olive Neil, Ethel Keating and Alice Dimmick. Six members' concerts and six first rank artists' concerts are given annually.

The public spirited citizens who have already shown substantial interest in the organ project are P. W. Huntington, John H. Winder, R. G. Hutchins, W. G. Bowland, George T. Spahr, Fred Lazarus, Foster Copeland, Wilkin-Redman Co., Z. L. White, Charles E. Munson, Edward Johnson, Krauss, Butler and Benham, W. F. Burdell, E. R. Sharpe, J. C. Campbell, Harry Olmstead, F. W. Prentiss, J. S. Morton, Puntenny Eutsler, Joseph A. Jeffrey, Theodore Lindenberg, David C. Beggs, Mrs. W. G. Deshler, Kilbourne, Jacobs & Co., Lizzie M. Pugh, Mrs. Charles Lindenberg, H. L. Chatman, J. F. Baldwin, Mrs. B. N. Huntington, Lina Hoster, J. B. Hanna, J. D. Price, W. C. Brown, W. C. Orr, Mrs. J. B. Battette, Thomas Johnson, F. W. Schumacher, John G. Deshler, T. E. Powell, James L. Hamill, W. M. Ritter, Anna E. Dennison, George W. Bright, F. O. Schoedinger, C. A. Bond, Frank R. Shinn, Edward W. Vance, Amor W. Sharp, Mrs. D. H. Sowers, Browning Shoe Co., Capital Savings and Trust Co., F. M. Kirby & Co., The Columbus Mill and Mining Co., C. Robert Richter, Thomas Recketta, A. Dobbie, J. A. Hartley, E. O. Randall, A. V. Holbrook, F. C. Eaton, F. W. Hubbard, F. A. Jacobs, M. G. Evans, George B. Day, A. B. Nace, Meeker, Gray & Co., S. W. Stimson, W. P. Little, C. R. Swickard, Earl Clarke Derby, Henry E. Neil, Mrs. Henry E. Neil, Public School Children and Henry Goldsmith.

No account of the music life of Columbus can be complete without mention of the service of Tillie Gemuender Lord, who filled out the unexpired term of William H. Lott as supervisor of music in the public schools, and was afterward elected to the position, and is now just completing a most successful and profitable year, arranging at present beautiful choruses for commencement season. There are many, yes, very many musicians who deserve to be specially mentioned in such an article as this, but



INTERIOR VIEW OF MEMORIAL HALL, SHOWING VAST SEATING CAPACITY.





Photo by Baker Art Gallery.

HARRY BROWN TURPIN.

whose names do not occur to the writer's memory, or they are to be the subjects of separate articles in this edition. There are also large numbers of music students who take their work seriously, to whom the city will look for the music of the future.



#### Harry Brown Turpin.

It is doubtful if any teacher in the State has for the past few years received as many applications for lessons as has Harry Brown Turpin. During the season just drawing to a close it has been necessary for him to decline more than 300 students who have applied to him for instruction.

Mr. Turpin came to Columbus seven years ago, having before that time gained such a favorable reputation as a singer that he was immediately in demand as an instructor. Under his capable guidance so many singers of repute have been produced in Columbus that this city now contains more vocal artists of real merit than any other city in Ohio.

Mr. Turpin was born of English parentage in Dayton, Ohio, where he was also an instructor for a number of years. His triumph in Dayton was the conception of and the carrying through of the great music festival in 1901 when, with a chorus of 300, was given Brahms' "Requiem," Mendelssohn's "St. Paul," Massenet's "Eve," and "Swan and Skylark," by Goring Thomas.

In Columbus Mr. Turpin has given many choral works, admitting to his chorus only those who have been under his personal instruction, or the instruction of his assistants. By this system he has secured a quality of tone from his choruses which is most delightful.

Mr. Turpin's education was gained abroad, where for four years he was under the best known instructors. For three years he was baritone soloist for the Philharmonic Society, of Florence, Italy, and as a baritone soloist has appeared in most of the prominent cities of America.

A number of his vocal compositions have become quite popular, and he has added to his reputation by his "Technical Exercises for the piano, published in the 'Edition Peters.'"

His only public appearances now are as an accompanist, and during the next year he will appear on the concert platform with his accomplished pupil, Cecil Fanning, in what will be known as the "Fanning-Turpin Recitals."

Henry T. Finck, of New York, is preparing for Mr. Turpin's exclusive use a lecture on the songs of Schubert and Loewe. This will undoubtedly be the most interesting and instructive recital offered to musical clubs during the coming season. The lecture will be delivered by Mr. Turpin,



CECIL FANNING.

the songs sung by Mr. Fanning, with Mr. Turpin at the piano.



#### Cecil Fanning.

Of all the baritones produced from Ohio, it can truthfully be said that Cecil Fanning gives promise of becoming the most widely known. Though but twenty-three years of

age, the maturity of his art is astonishing. In his singing, from the simplest ballad to the deepest German song, he displays an interpretative insight which is seldom acquired by a singer of his years. A thorough knowledge of German, French and Italian, combined with a remarkably retentive memory, has made it possible for him to acquire a repertory equalled by few song reciters, singing from memory hundreds of the best arias and songs written in the English, German, French and Italian languages.

Though an indefatigable worker, his career has been made easy for him from the start by the great beauty of his voice, his personality and his musical temperamental gifts. His engagements are most numerous, he having sung in Boston, Chicago, Cincinnati, Cleveland, Indianapolis, Louisville, Hartford, Springfield, Dayton and many



Photo by Baker Art Gallery.

GRACE HAMILTON MORREY.



THEODORA WORMLEY ROGERS.

other cities, and in none of these cities where he has appeared has he failed to immediately secure return engagements.

Mr. Fanning's popularity as a singer can be demonstrated by the fact that for next October alone he has already fourteen engagements.

At all of Mr. Fanning's recitals he is accompanied by H. B. Turpin, from whom he has received his entire vocal instruction, having been under his tutelage for the past five years.

The constant and rapid growth in Mr. Fanning's art indicates that he is only at the beginning of his possibilities, and should his development continue as it has begun, he will soon take rank with singers of international repute.

#### An Appreciation of Grace Hamilton Morrey.

Grace Hamilton Morrey has for some years been recognized as the leading concert pianist in Columbus. Her maiden name was Grace Hamilton Jones, and her girlhood years in Washington were spent in careful study with John Porter Lawrence and successful appearances before critical and cosmopolitan audiences at the national capital. She then went to Vienna and became a pupil of the famous Leschetizky, with the direct supervision of Marie Prentner. It was there that she met and married Prof. Charles B. Morrey, of Ohio State University, and returned with him to Columbus in the autumn of 1899. After playing at several club recitals, she made her first public appearance at the Great Southern Theatre in April, 1900, and achieved an immediate success. The program was chronological, exhaustive and typically difficult; but this slender young woman, scarcely more than a girl, played it all through with immense fire and versatility of expression, and at the end, in answer to a determined recall, she gave Tausig's arrangement of Schubert's "Marche Militaire," suggestive of Paderewski's playing of Liszt's second rhapsodie as an encore to his sixth.

Of Mrs. Morrey's performance at that time a Columbus critic said: "First and foremost is the general atmosphere of her

playing, which we agree to call 'style,' and about which we may ask, as was asked of Macaulay, 'Where did she pick it up?' It is born of temperament rather than of training. Leschetizky gave his pupil that exquisite fingering and taught her how to develop power; but he could not give her what she already had—a soul. In the externalities of of her art, the ease of position, the graceful gestures (so to speak) with which she closes her utterance of a passage, and the good natured insouciance of her deportment, she reminds us strongly of Teresa Carreño; and really it does not seem extravagant to expect for her a career like that of the brilliant Venezuelan. Memory, technic and feeling are her undoubted dower."

During the past six years, along with her happy home life, Mrs. Morrey has wrought diligently at her beloved art, perfecting her technical facility, extending the horizon of her general culture and chastening the exuberance of a temperament that occasionally went beyond the composer's intent. Inclined by nature to the stormy and tumultuous, it is Grieg and Rubinstein, Schumann (e. g., in his "Carnaval"), and above all, Liszt, whose works she interprets *con amore*; and for that very reason she has given her days and nights to the study of Bach and Scarlatti, of Beethoven and Brahms, "correcting excesses of feeling by an intellectual regimen." In all this artistic growth there is no touch of arrogance or conceit; she has always gladly availed herself of criticism and suggestion, in the singleness of her aim, which is, simply, perfection. In the pursuit of this high ideal she has been encouraged by such artists as Paur and Reisenauer, who have recognized her unusual gifts and have predicted eminence as the reward awaiting her faithful study.

Already Mrs. Morrey is in great demand for concerts and recitals, not only in all parts of Ohio, but in the farther West. She recently appeared with great éclat in two recitals (on successive evenings) at Denver, Col., and again at Colorado Springs. The Post speaks of her programs as "two of the heaviest ever heard in Denver," and of her performance of them as "a feat demanding high artistic ability, great versatility and power of interpretation, memory and endurance." Still more recently Mrs. Morrey gave

a recital at the college town of Wooster, Ohio, and drew out an appreciative notice from Dr. Sylvester F. Scovel, former president of the University of Wooster, and an intelligent lover of the best in music, from which the following paragraph is an extract:

"The old wonder, ever new, possessed us how one small head could carry all she knew of such a repertory and how those delicately molded hands and wrists could accomplish such tours de force. But the brain and the nerve were there adequate to the frightful technical difficulties of the Bach-Tausig toccata and fugue and other like impossibilities. When the quieter emotional passages were reached and the sustained melodies were gratifying at once to the ear and to the heart (for did not Thalberg say, long ago, 'C'est la melodie qui vit?') then we realized what could be done, even under the inevitable limitations of an instrument of percussion like the piano, to touch and uplift and soothe."—BY JOSIAH R. SMITH, COLUMBUS, CRITIC.

#### Theodora Wormley Rogers.

Among all the vocalists of Columbus there is but one who can be justly called a dramatic soprano, and she is known to the musical world as Theodora Wormley Rogers, and to society as Mrs. William King Rogers.

Mrs. Rogers is the daughter of the late Professor Theodore G. Wormley, of the University of Pennsylvania. In her Philadelphia home she received the most careful instruction from the best teachers, and she held the position of solo soprano in several churches. Dr. Hugh A. Clark, musical director of the University of Pennsylvania, wrote that he did not hesitate to pronounce her the best soprano in Philadelphia, and suggested that it would be very much to the credit of that city to be the first in recognizing the fact. William W. Gilchrist, than whom there is no higher authority, pronounced her voice a true soprano of surprising breadth and power, all combined with a very musical nature and wonderful capacity for hard work.

When Mrs. Rogers was sent to Europe to finishing teachers, Sieber of Berlin, LaGrange of Paris, and Herr Director Forges, of Munich, were chosen. After her return to Philadelphia she was the central figure in literary as well as musical circles, having been chosen by the Women's Congress at Atlanta to prepare and read a paper upon the subject of "Music and Song as a Profession for Women."

Carl Wittig, the organist and musical director of St. John's Roman Catholic Church, Philadelphia, said of her, after she had been leading and solo soprano in his choir for three years, that she was "not only an excellent reader and superior timest, but also a most accomplished artist, being thoroughly familiar with dramatic and lyric styles of music, in both of which her interpretations are exceedingly fine."

The celebrated Leo Kofler wrote: "Allow me to thank you for the great enjoyment which you gave me by your singing. I admire your style, and I must praise you especially for your rare gift of expression. You render your songs with true feeling and give the correct tone of intensity their sentiment. This is still further enhanced by your admirable training, which enables you to overcome difficulties with ease and grace."

Mrs. Rogers has marvelous command of tone, a sure portamento, a training in the florid forms of composition almost phenomenal, a fulness and breadth of tone that yields always to the dainty or brilliant nuancing, a superb taste in either delicate themes, emotional subjects or dramatic delivery, a graceful stage poise and presence, these qualities taking her through the whole dramatic and lyrical gamut.

Mrs. Rogers' repertory includes the standard oratorios and cantatas, classic and modern songs of the English, German, French and Italian schools; a program of Shakespearean songs in the original settings used by Shakespeare; a program of Jacobite songs, Scotch songs and songs by women composers.

She will sing with the Cincinnati Symphony Orchestra en tour next season, and will accept a limited number of concert and recital engagements.

#### Theodore A. Watterson.

Theodore A. Watterson, who is widely known throughout the country as a concert, opera and church singer, is a resident of Columbus. Mr. Watterson has recently originated and published a splendid system of light exercises, without gymnastic appliances, making it possible for a singer or speaker to acquire a perfect practical understanding and control of the Italian method of breathing and voice production. The value of the Watterson system is indicated by the expression of a prominent American teacher who, in a recent letter to Mr. Watterson, said:

"You are contributing a valuable service to the vocal world which has long been needed, as there are not seven people in all the world who are really competent to mould the human voice into a perfect, healthy instrument. You deserve phenomenal success for the excellent work which





Baker Art Gallery. ALICE SPEAKS.

you have produced, and the musical world owes you a debt of gratitude."

Mr. Watterson thinks that the voice should be and can be made equal to any emergency that the intellect has the power of creating for it, and his work is one of real merit. It is perhaps the first time that the Italian method has ever been brought out with so great a wealth of detail, as it covers every possible characteristic of a defective voice.

By the system, which is arranged in fifteen copyrighted prints, the acquirement of the pure Italian method of diaphragmatic balance breathing and voice production are assured. The literary portion of the work which forms a part of each number is a valuable addition to the practical or physical exercise department, and is couched in scholarly language.

Every muscle in the body is controlled, the face, neck, throat, mouth, tongue, the muscles of articulation and enunciation and valuable combinations of all these in gaining the depth, breadth and freedom of breathing.

The following expression of opinion is gleaned from a letter recently received from a prominent physician and noted writer on health culture: "I think I am justified in expressing cordial approval of your ideas in general. Having spent many years in investigating various systems of deep breathing and scientific voice production, I apprehend that you have something of real practical value which I can endorse. Specifically, our views coincide. You work out the psychologic with the physiological without that friction in development so common to those teachers who have only such grasp of the subject as meager opportunities and experience afford.

"Very sincerely yours,

"MARC BERTRAM THOMAS."

A high class teacher of Manchester, England, who is also a primo tenor, and who recently sang the leading tenor role Rudolph in the grand opera of "Der Freischütz," in Manchester, writes thus to a lady who loaned him a set of the Watterson Course to examine: "Dear Mrs. T.: Thanks very much for the books, which have proved very interesting reading. \* \* \* As a treatise upon the means of physical culture they are excellent, and I found that most of the breathing exercises are on the lines which I have used myself. They are really the one natural manner of breathing, split up into sections. If the pupil will only be diligent, and think every time (mechanical exercise is fatal, but, alas! customary), consciousness, and, as a result, command of the muscles must follow the study of this very sensible course of reading. There is a high moral tone about the work which does very great credit to the author, and would be bound to bear much fruit. With kindest wishes,

"Yours sincerely,

"WEBSTER MILLAR."

The following are extracts from a lengthy



Baker Art Gallery. HEDWIG THEOBALD.

letter received by Mr. Watterson from a young lady pupil in Philadelphia: "While I am considered a very good musician, the quality of my voice was always poor, and I failed to receive much encouragement from my teachers. \* \* \* In these five weeks I have been delighted to hear my own voice sing out that beautiful clear, wavelike, resonating quality of vibrating tone, steady and easy, pure and perfectly free from restraint of the throat muscles, which is simply



Baker Art Gallery. THEODORE A. WATTERSON.



Baker Art Gallery. ETHEL KEATING.

wonderful to me. It appears as though the tones were independent of the throat, resting upon the crest of the breath. \* \* \* You wrote me to be enthusiastic in my work. How can I be otherwise with my new ambition and your direction. \* \* \* There has been a great improvement in my health and spirits and my general tone in the last week or so, and life seems so much brighter to me now. \* \* \* I would rather pay you fifty dollars for your course than one dollar for a quarter's lessons from any teacher I ever heard of, for these two purposes alone, voice and health. \* \* \* Why should I not, at this moment, be far better equipped to teach my old teachers this grand Art of Voice Production and Breath Control than they ever were to teach me? Results prove your method to be the true one, and you should be happy to be its originator.

Your most grateful pupil,

"MINNIE McD. M."



#### Alice Speaks.

As a member of a family of musicians and singers, Miss Alice Speaks really could not help singing well, and was possessed of a naturally big and smooth contralto voice (which was backed by unusual intelligence) before she ever took a lesson. A season in Chicago under the instruction of L. Gaston Gottshalk was the only preparatory study she had had when she came to Columbus to live, and soon afterwards Miss Speaks began to study with Emma Lathrop Lewis, who had been for years in Milan, Italy, before she began to teach in Columbus.

Miss Speaks made such rapid progress that in a few years she was made Mrs. Lewis' assistant in the Phelps' Collegiate School, and in private preparatory work. She afterward studied with the late Otto Engwerson, a season with Dr. Carl Dufft, of New York, and is now receiving instruction from Harry B. Turpin.

Miss Speaks has astonishing capacity for work, and her voice grows constantly better because of her intelligent study and use of it. Although she has been a member of several church choirs and quartets in the city, she has sung as solo contralto in the quartet of Dr. Gladden's church for the past nine years.

As soloist for local and out of town concerts and oratorios, Miss Speaks is in constant demand, serving at all times with the best singers obtainable. For several successive years she was the soloist chosen for the Columbus Oratorio Society. Her public appearances in the city have been with the Arion Club, Orpheus Club, Arion quartet, numerous operas, and she has been one of the leading members and officers of the Women's Music Club for several years.

When Oley Speaks was still identified with the music life of Columbus before he began his prosperous career in New York, the



ELIZABETH THOMPSON WILSON.

brother and sister were often heard in concert together in rarely beautiful standard duets, or as soloists in large choral works.

Columbus music lovers are profoundly grateful that Alice Speaks has not followed her brother's example by taking up her residence in New York. Miss Speaks accepts only a limited number of concert engagements, or for recital or oratorio.

#### Elizabeth Thompson Wilson.

Mrs. Wilson was graduated from the Cincinnati Conservatory of Music as a pianist, which, added to her superior intellectual attainments, made her an acquisition to the literary and music life of Columbus long before she thought of singing. Her mother had rare vocal gifts and keen appreciation of the best in music, and her husband, the late Dr. Edwin F. Wilson, one day declared that he knew she could sing if she would try.

Accordingly, to gratify this implied request, Mrs. Wilson began the study of singing, discovering with joy that her husband was right, that she had a big, round, rich contralto voice that needed only to be set free and trained. With her sound musicianship, that was not hard to do, so she set to work to study, and the past seven years she has been under the instruction of Harry B. Turpin, who has been pardonably proud of her rapid development into one of the most attractive and useful singers of the city. Last year she was head of the vocal department of the Wooster University Conservatory.

Mrs. Wilson's equipment as teacher and singer is, even for these days of the college woman, of unusual value. When a musician has a fine and well trained mind, is a brilliant conversationalist, is a capable pianist, knows the historical and traditional import of a work, and has in addition to this a beautiful voice, and all the graces that make for beautiful womanhood, one must own that even for these days of excellent collateral education, this is a rare combination of gifts and qualities.

The past year Mrs. Wilson has had the vocal department of the Phelps' Collegiate School, of Columbus, besides a class of private pupils. She has a large repertory of classic and modern songs, arias from operas and oratorios.

#### Hedwig Theobald.

Hedwig Theobald, coloratura soprano, began her career in music as a pianist, which together with a sound literary education, gave her an unusual foundation for the beginning of intelligent vocal study. Her early teachers were the late Herman Eckhardt and Otto Engwerson, who, recognizing her talent, advised her to go to Europe for advanced culture for voice and repertory. Accordingly, Miss Theobald went to London, where she became one of the students of William Shakespeare. She afterward studied repertory under Madame de La Grange, of Paris.

Of Miss Theobald William Shakespeare says: "It gives me great pleasure to say that Miss Theobald has a beautiful high soprano voice of rare quality, and is capable of taking engagements for concerts, oratorios and recitals, and is also, in my opinion, capable of giving valuable instruction in singing on the lines of my own teaching."

Miss Theobald has studied with Victor Harris, of New York, since her return from Europe, and now has a large repertory of French, German and English songs, standard oratorios and operas. She is also a busy teacher, holding

the position of head of the vocal department in a young ladies' academy, besides having a large class of private pupils.

Miss Theobald is at present solo soprano in a quartet choir of one of the largest and most influential Methodist churches in Columbus—King Avenue. For two years she was directress of the Euterpean Club, of Chillicothe, Ohio.

#### Reginald L. Hidden.

Reginald L. Hidden, the violinist, located in Columbus a year ago, coming directly to this city from Prague, Bohemia, bringing with him a very flattering testimonial letter from Sevcik, the teacher whom Kubelik and Kocian have helped to make famous. Mr. Hidden's study with Sevcik was preceded by three years in Leipsic, three years in Berlin and a successful concert and teaching career in Portland, Ore.

Two of Mr. Hidden's pupils, Frank Eichenlaub, of Vancouver, Wash., and Leroy Gesner, of Salem, Ore., are now with Sevcik, having been prepared by Mr. Hidden for this famous teacher.

Mr. Hidden is an experienced musician both in orchestral and quartet work. For five years he was concertmaster of the Portland Symphony Orchestra and leader of the well known Pacific Coast organization, the Hidden-Couran String Quartet, this quartet furnishing the chamber music concerts in connection with the Women's Music Club, of Portland.

Mrs. Hidden, who was formerly Ada Bulen, of Columbus, met Mr. Hidden in Leipsic when she went there to pursue her own violin studies.

Mr. Hidden has just completed a new work on violin technic which has been accepted for publication by a well known Bohemian house.

Since Mr. Hidden came to Columbus he has appeared

with Mr. Turpin as assistant, and has been so to the present time.

In Columbus he has held quartet positions in Broad Street Presbyterian Church, First Congregational, First M. E. and St. Paul's Episcopal Church, and is at present director of the choir at Eastwood Congregational Church. Mr. Preston has a large vocal class in Columbus, and also a class in Zanesville.

Ray Lovell, bass, is one of the most promising young singers in Columbus. He came from Bradford, Pa., to this city about sixteen years ago, but has only been among the local singers six or seven years. During this time he has been a student of Mr. Turpin and has made quite a number of successful appearances in private and public recitals. He is at present a member of the Scottish Rite Male Quartet and of the mixed quartet of King Avenue Methodist Church.

In quality Mr. Lovell's voice is of rich, sonorous timbre, smooth and flexible, with much in it to make him a very desirable singer. His repertory is made up of the best among modern classic songs, oratorios and operatic arias. He is well prepared to give a recital of well contrasted songs.

Ethel Johnston, a gifted young soprano, is fast coming before the Columbus people. A few public appearances outside of Mr. Turpin's studio recitals is all that has been seen of her so far, except her choir work as solo soprano in the church choir of Third Avenue Methodist Church. Recently, at the May Festival, Miss Johnston sang in "Psyche" with Mary Hissem de Moss, Dan Beddoe, Maud Wentz McDonald and Alfred R. Barrington, reading her parts worthily and winning warm praise.

Her voice is brilliant, of great range, of the coloratura type, and will surely develop into a beautiful, useful concert and recital voice.

At a recent recital Miss Johnston sang "Thou Brilliant



MARY POMPELLI MITHOFF.



HENRY ALFRED PRESTON.



WILLIAM E. KUTSCHBACH.



ETHEL JOHNSTON.



RAY LOVELL.

many times in concert and recital, his first important engagement being as one of the artists at the third artist concert of the Women's Music Club. The newly organized Symphony Orchestra, of Columbus, has chosen him as concertmaster.

As concert player, recitalist and teacher, Mr. Hidden is certain to become an important factor in the music life of Columbus. He has consented to accept a limited number of out of town engagements.

#### An Interesting Group of Turpin Pupils.

Mary Pompelli Mithoff has gained an enviable reputation among the prominent singers of Columbus. Her voice is a smooth, rich contralto of unusual range, combined with an exquisite enunciation and pronunciation of the English language. She displays a special interpretative talent in the singing of the songs of Schubert, in preparation for which she has thoroughly conquered the German language. Mrs. Mithoff is contralto soloist in the choir of St. Paul's Episcopal Church, and is one of the instructors in Mr. Turpin's vocal school.

Henry Alfred Preston, tenor, was born in Cleveland, Ohio. He began vocal study at the Cleveland School of Music and continued there for several seasons, at the same time singing in several of the most important Cleveland churches. He was prominently identified with the musical organizations of Western Reserve University, where he was graduated in 1893 in the classical course. After teaching classics in preparatory school for two or three years, he entered Harvard Graduate School, where later he received the degree of A. M., at the same time singing in Boston churches and studying voice under Mrs. E. M. Reed, Max Heinrich and H. B. Turpin. Preferring music to classics, he removed to Columbus in 1898 to study with Mr. Turpin, who had removed to Columbus. He was soon associated



REGINALD L. HIDDEN.



given her a very attractive personality besides a beautiful voice.

William H. Kutschbach, basso, is distinctly a Columbus product, his parents having been among the pioneers of the city. His early vocal instruction was received under the late Professor Engwerson and Prof. Lyman Wheeler, the latter having been for many years the head of the vocal department of the New England Conservatory of Music, of Boston, and himself a pupil of Garcia. Later his studies have been pursued under Mr. Turpin.

For twelve years Mr. Kutschbach has held church positions in various quartets and as solo baritone in the St. Paul's Episcopal Church choir he has helped materially in making that organization famous in the Middle West. For six years he has been the bass in the quartet of the Jewish



DR. S. B. HARTMAN.

Synagogue B'nai Israel Congregation, and for three years baritone in the Scottish Rite Quartet and Masonic Choir. Always identified with prominent musical events in Columbus and throughout the State, he has sung and is still singing in concert, song recital and oratorio.

#### Ethel Keating.

Ethel Keating, daughter of Mr. and Mrs. Thomas J. Keating, has had many splendid advantages. Her teachers have been Frances Houser Mooney and Herman Ebeling, of Columbus; the late Madame de Wienskowska, of New York, and Brahm Van den Berg, of Cincinnati. In spite



PARLOR OF HOTEL HARTMAN.

of being a social favorite, Miss Keating has attained a secure place among the young pianists of the State.

She has had both ambition and energy to add to her natural gifts which have made for her success. Miss Keating is always ready to lend her talents for charitable purposes, and takes pardonable pride in being of service to many worthy enterprises. Despite her numerous social demands, she finds time to accept a limited number of out of town concert and recital engagements.

Miss Keating's playing is marked by a true poetical feeling and strong individuality, besides which she has a good technic and a style that is distinctly charming.

#### A Great Columbus Hotel.

One of the most luxuriously and modernly appointed hotels outside of New York city is the Hotel Hartman, of Columbus, Ohio. It is the property and the pride of Dr. S. B. Hartman, the famous Ohio millionaire, who is the president and founder of the Peruna Drug Company. In the construction of the Hotel Hartman, the physician spared no expense. Therefore, it is a remarkable hostelry in every department. It is said that the furnishings alone cost him more than half a million dollars.

Situated on a valuable corner site the hotel stands six stories high. It has 130 rooms, every one of which is elaborately, as well as comfortably, equipped. Although the building was not built for the sole purpose of money making, it has since its opening three years ago paid well. It was with the view of bringing every comfort possible in hotel life within the means of the traveling public, and



DINING ROOM OF HOTEL HARTMAN.

thereby adding prestige to the city that Dr. Hartman desired, and in fact insisted upon, the price being fixed as \$1.50 for all rooms without bath. These rooms, equipped as they are with toilet, hot and cold water, telephone and every conceivable convenience, in other hotels could not be obtained for less than \$2.50 and \$3. On each floor there are public baths, the use of which is gratis to lodgers. There are about seventy-five rooms with bath, which are to be had at \$2 and \$2.50 a day. Then there are ten rooms at \$5 and \$7 a day that are absolutely perfect.

The lobby of the Hotel Hartman is one of the most pleasant spots in Columbus, and is a favorite meeting place for the prominent men of the city.

In the designing of the building Dr. Hartman was aided by John G. Dun, a hotel man, who is known to nearly every traveling man who visits Ohio. Mr. Dun was allowed free rein in the matter of furnishing the hotel, with instructions from Dr. Hartman to buy only the very best. This he did, with the result that the hotel is one of the most perfectly appointed in the country.

The parlor, which occupies a quarter of the second floor,

Werthner is the president. A very interesting program has been arranged, and Cincinnati is prepared to be very hospitable and make the visitors cordially welcome.

A very interesting benefit concert will be given tomorrow night in Broad Street Presbyterian Church, in compliment to Emma McCarter, who has long been a Columbus singer, pianist and church organist. Miss McCarter has the remarkable record of having missed but one service at the organ bench in forty years. The program is in charge of Rosa L. Kerr, Mrs. Andrew Timberman and Edith Sage MacDonald. Those who participate in the program are St. Paul's Church choir, under W. G. Bowland, Edith Sage and Maud Wentz MacDonald, Clara G. Gemuender, Mrs. Wilbur Thoburn Mills, Cecil Fanning, Harry B. Turpin, Mrs. J. F. Pletsch, Mrs. Sunie D. Hammond, Claire G. Stewart, Mrs. H. C. Lord, Elizabeth T. Wilson, Harry W. Frillman, Henry Alfred Preston and William Bebb. The program is a notable one.

Organ Solo, Toccata and Fugue ..... Bach  
Mrs. Wilbur Thoburn Mills.  
Vocal Duet—  
Motionless Floating, Mephistopheles ..... Bolto  
It Was a Lover and His Lass ..... Lidgely  
Mesdames MacDonald.  
Aria, from The Seasons ..... Haydn  
Cecil Fanning.  
Deus Miserator ..... Coombs  
Anna Foenoff, Clara Denig Gemuender and St. Paul's Choir.  
Willis G. Bowland, Director; William Bebb, Organist.  
Organ—  
Spring Song ..... Hollins  
Gavotte, Mignon ..... Thomas Eddy  
March Funebre and Chant Seraphique ..... Guilment  
Mrs. Mills.  
Scene, At the Fountain, Lucia ..... Donizetti  
Mrs. Sunie D. Hammond.  
Spirit Immortal ..... Verdi  
Henry W. Frillman and St. Paul's Choir.  
Selections from The Redemption ..... Gounod  
Harry B. Turpin, Director.

Anne M. Ackerman presented a class of her piano pupils Thursday evening in the Wilkin-Redman Hall.

Edith May Miller's pupils, assisted by Helen Hunt, soprano, and Paul Miller, baritone, gave an interesting piano recital Tuesday evening in H. B. Turpin's studio.

The Music Teachers' National Association meets at Oberlin, June 26-29. The program is a very attractive



JOHN G. DUN.

one, and there will doubtless be a large attendance, as Oberlin has many advantages as a music center, and is full of the atmosphere of serious music study.

Anna E. Skinner's second pupil recital will take place Tuesday evening in the Wilkin-Redman Hall. Cecilia  
(Continued on page 30.)

#### Columbus News Notes.

The artists are all engaged for the season of 1906-7 in the Women's Music Club series. They are Ernestine Schumann-Henk, Corinne Rider-Kelsey, Elsa Ruegger, Herbert Witherspoon, George Hamlin, Francis MacMillin and Moriz Rosenthal. Negotiations are pending for Lemare, the English organist. A great number of interesting novelties will be introduced at the members' concerts, among which are the Loeffler rhapsodies for piano, viola and oboe; trios for pipe organ, 'cello and violin, organ and piano duets and organ concertos. Wood wind sextettes are also contemplated. The season promises to be a phenomenal one.

Nora Wilson's junior pupils gave a recital Thursday evening in Moore and Brock's Hall.

The Ohio Music Teachers' Association has its annual convention in Cincinnati this year, June 20-22. Philip

## CLEVELAND.

719 THE ARCADE,  
CLEVELAND, May 29, 1906.

The season of the musical exodus will soon be at hand. It is the time when American money is poured into the coffers of the European teacher; when the native with a keen eye to business and a full appreciation of the gullibility of the public, hastens to bask for a brief season under the illusive and delusive rays of a foreign luminary—of greater or less magnitude—and having taken a few lessons—too often a very few—returns to retail them as fresh from the maker of methods. And the joke of it all is that it is nothing but tommyrot of the direst rottenness. Methods in art are not learned in a few days, weeks, or months. But what does the public wot of it when the absorber of methods returns and proudly exhibits a photograph—with autograph and a polite phrase of good wishes—of the foreign methodists? But, mark you, it is a photo rather than a certificate or diploma, for the European is too wise to give certificates to these musical nomads. Photographs are much better, as they relieve one from professional responsibility and flatter the recipients. Besides—the pity on't—they too often delude the public. How many perigrinating summer birds flit home after a few weeks under European celebrities, to flaunt in the face of the public an autographic collection of photographs, and through them an alleged license to humbug the musical public. There are more undigested and dyspeptic methods being foisted upon the public than this same public wots of. And these same dyspeptic methods are ruining the hopes and aspirations of too many students, who realize only when too late the cheap veneer of their gilded idols. That concert artists go abroad and coach with recognized authorities is not only legitimate, but eminently consistent and praiseworthy. But when the ordinary bread and butter retailer of art goes abroad to absorb methods in a few weeks, and then returns to his pastures to plant tares instead of seeds of legitimate art, it is a sad commentary upon the gullibility of seekers after truth. Thus it is that mediocrity secures its artistic halo. And this halo is represented by a lesson or two, and a photograph. What a parody upon legitimate representation of an art like music! When will these summer graduates learn that they can get more art education than their little brains can grasp right here in their own great country? To illustrate: Pupils rush to Godowsky in Berlin, who would ignore the same great artist in Chicago. Scharwenka, eminent as a pedagogue and artist in Berlin, is quite a different artistic proposition from what he was when located in New York. And I might cite other illustrations to show that geographical position has much to do with the magnetic allurements of an artist's name. I am independent and aggressive enough to say that just as competent instruction can be found in this land of America as in any country the sun shines upon. Of the thousands of students who precipitate themselves to Europe—some for weeks and others for years of study—how many are ever heard of after they have acquired methods? Europe is a charnel house filled, like the catacombs, with the bones of unrealized hopes and ambitions. And why? Because Europe is to the majority of a Mecca mirage, and their ambitions but the delusive chicanery of incompetent and dishonest professional advisers. They are deluded by the cheap display of photographs, and the seemingly easy method of acquiring fictitious knowledge in a few lessons. Of a truth, the chase after art too often sets the pace that kills. Like all things else, it means the survival of the fittest. I would that I

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could write in letters of fire and flame a warning to ambitious students, and in these words: "Gain first the wisdom possible in your own country, before experimenting with the possibilities of Europe." And to the rank and file of the profession: "Be satisfied with the honest routine of your ability, rather than covet the crumbs that fall from the table of genius." Such food is too rich for the ordinary stomach. Better a healthy diet on honest mediocrity. It is better to build a substantial hut, than to aspire to palaces built of sand and water.

Edwin H. Douglass, of this city, sings in Handel's "Samson" at Berea, June 5, and at Wooster the week following in Cowen's "Rose Maiden."

Ralph Everett Sapp, assisted by Herbert Sisson, organist, and his pupils give a recital at Ascension Episcopal Church, Lakewood, on Thursday evening next.

Creatore and his band disturb the atmosphere in the Euclid Avenue summer gardens during the coming week. That the disturbance will be of a musical and interesting character goes without saying. Former visits of this characteristic director have been both popular and successful.

Caroline M. Lowe informs me that she will spend some week in Europe this summer investigating vocal methods. She will visit for this purpose Naples and Munich. Wagnerian methods exploited at Bayreuth will also receive her attention.

Henry Prell, just returned from three years' study in Dresden and Naples, has opened a studio in the Bangor Building. In Dresden he studied under the eminent vocal pedagogue, Eduard E. Mann. Among Clevelanders who have profited by Herr Mann's instruction are Edwin H. Douglass, Dr. William Hennings, Henderson R. Meacham, and Henry Uhl. At the present time Lilla Wilson is at Dresden under Mann's instruction. A recent letter received from Herr Mann informs me that Miss Wilson's future is most promising.

Hermann Hamm directed a concert at St. Paul's (German) Church on Thursday evening last. The program was given by the Lyric Male Quartet, Charles Rowe, pianist, assisted by some of Hamm's advanced vocal pupils. Hamm has had much success here among the German-Americans with the Lankow method.

Akron has an excellent pianist and teacher in the person of Siegmund Klein. I recently heard one of his younger pupils play—a little son of Mrs. F. A. Seiberling—and was favorably impressed with the thoroughness of his instruction.

Mrs. S. C. Ford, a vocalist of fine equipment, both technically and temperamentally, will sail shortly for Paris, where she will spend the summer coaching for the coming season. Mrs. Ford has had splendid success in concert work, and to her credit be it said, she is progressive in her art.

The Hermit Club, composed of young business men musically inclined, will give at the Opera House the coming week a musical comedy written and composed by its members. The skit is called "The Hermits in Spain," and judging by previous similar efforts of the club, the event will be one of social prominence. The cast includes amateurs of recognized talent, and the quality of the production promises to attain a professional standard. At any rate, the Hermits will be seen, heard and admired by their many friends. And I opine that many from the general public will be enticed into the pro tem. Spanish kingdom. The fascinating ballet of charming "hemales" ought to prove a drawing card.

## The Lankow Summer School.

It has been Madame Anna Lankow's custom for years to conduct a summer school at Far Rockaway or take a party of pupils abroad during the vacation months. This year, however, the distinguished vocal teacher will remain at her New York studios, 25 West 97th street. She will teach throughout the summer. The Lankow studio-residence is a handsome private house a few doors from Central Park, and as all acquainted with that locality know, one of the most beautiful sections of New York City. The site is within walking distance of Riverside Park, Grant's Tomb, Columbia University, Cathedral Heights, Morningside Heights, and then not to omit the glories of Central Park, including the Metropolitan Museum of Art, and other points of interest. During the summer Madame Lankow will teach a number of professionals and a class of teachers, and she will at the same time direct the studies of pupils taught by her assistants. The Lankow studios are equipped with concert grand pianos, pictures and busts of musicians and musical subjects, and there is a well stocked library of musical literature to help the ambitious and aspiring students endeavoring to make their education thorough.

Regarding the method, there is much to be said. Madame Lankow's book, "The Science of the Art of Singing," is now a standard work. The text is printed in both English and German, showing illustrations that would delight medical men who are interested in the science and development of the human voice. That a woman of German birth should be the author of such a book must be pleasing to the Teutonic scholars in the fatherland. Every intelligent teacher is convinced that the author has exhausted the facts relating to the vocal organs as applied to the development of the voice. Naturally, after years of patient study, Madame Lankow has made some original discoveries, and her book explains them in a logical and convincing manner. Teachers everywhere are using the Lankow book, "The Science of the Art of Singing," and before many years many more of her colleagues will recognize the remarkable ability and accomplishments of this resolute and interesting woman and teacher.

## A Different Bartlett.

FARRAR SCHOOL OF VOICE AND PIANO,  
NASHVILLE, TENN., May 28, 1906.

## To The Musical Courier:

In my mild protest against the Hofmann and Nordica prize competitions I used Homer N. Bartlett's name wrongly when I should have used J. C. Bartlett's. It was a very careless mistake and I beg you to rectify it, and greatly oblige me.

The song in question is called "A Dream" and is by J. C. Bartlett.

Thanking you in advance and asking pardon for my stupidity, I am,  
Very truly yours,

F. E. FARRAR.

## Litchfield County Choral Union Concert.

The seventh annual concert of the Litchfield County (Conn.) Choral Union will be held this evening, June 6, at the Music Hall, in Norfolk, Conn. Arthur Mees, of New York, and Richard P. Paine, of Connecticut, are the conductors. Nordica, Homer and Edward P. Johnson are the soloists engaged to assist the choral forces, made up of the Norfolk Glee Club, the Winsted Choral Union and the Salisbury Choir, a total of 350 voices. An orchestra of sixty-five players from New York is also to assist. Mendelssohn's "Hymn of Praise" is the principal work of the program. The orchestral numbers include the "Tannhäuser" overture, the scherzo from Tchaikowsky's "Pathetic" symphony, the Weber "Jubilee" overture and a Strauss waltz, "Vienna Woods."

Perosi went to Lisbon to lead his "Moses" and was given an enthusiastic reception by the Portuguese people.

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## BOOKING ARTISTS IN CALIFORNIA.

LOS ANGELES, Cal., May 30, 1906.

Since THE MUSICAL COURIER was kind enough to attract editorial attention to my article that appeared in the issue of May 16, the Pacific Coast managers have received word from the Eastern managers asking them to book additional artists to those already on the list for a Pacific Coast tour, some of the managers even going so far as to tell the managers out here that in case they would not consent to book all their artists they would be compelled to withdraw the big drawing cards also and give them to those parties willing to accept their conditions. This action is falling into the other extreme from that which I desired to point out in the aforementioned letter. The reason why this letter was written in the first place was to prevent some of the managers from cancelling engagements for the Coast, to call their attention to the fact that the situation is not so hopeless as to require such drastic measures. On the contrary, that the people were sufficiently able to patronize a series of musical entertainments, and that it was not necessary to interfere with the bookings already made. Among those bookings were especially Schumann-Heink, Rosenthal, Nordica, Arthur Hartman and Lhevinne. My letter was to give the impression that there would be no necessity in making any changes regarding these artists. And I still maintain that these artists will do excellent business on the Pacific Coast.

Since the letter in THE MUSICAL COURIER of May 16 appeared Sarah Bernhardt was on the Coast, and her financial success in Oakland, Berkeley and Los Angeles bore out in every respect my contention that the Pacific Coast, and especially California, is still a fertile country for artistic entertainments, and if this is the case with Sarah Bernhardt, who came immediately after the great catastrophe, how will it be next season, when the excitement has somewhat subsided, when the debris in San Francisco has been nearly removed, when some of the business blocks are on the way to construction, when every one feels that the end of the world has not yet come, and when San Francisco is being looked upon as gradually rising from its ashes. Surely, any of these artists I have mentioned above is far more likely to attract the public at that time than Sarah Bernhardt immediately after the disaster with a foreign speaking dramatic troupe. However, when I penned those convictions I did not mean to say that the managers of the East should increase the list of artists which they intend to send out here. While the conditions are not so hopeless as to require a cessation of musical activities, they are at the same time not so prosperous as to demand an increased artistic supply for the Coast.

The managerial situation on the Pacific Coast is defined into three distinct parts at present. In the Northwest Lois Steers and Wynn Coman are doing some splendid work. In the central part of the Coast, around San Francisco and Oakland, Will L. Greenbaum is holding forth as undaunted as ever. In the Southwest L. E. Behmyer rules supreme. These three big central forces are the recognized and legitimate musical pivots around which the Far Western concert season revolves. They not only look out for their respective local interests, but they deal with each others' situations, placing some of their artists with one another and thus conducting a method of exchange which in many ways has proven financially successful. Among each other these three forces have sized up the musical situation on the Pacific Coast to a "T," and their judgment in the matter comes pretty close to the actual state of affairs. Of course, there are times when it has happened that one or the other has made an error of judgment in the engagement of artists that did not materialize well financially, and it also has happened that one or the other has occasionally been too timid in the signing of artists; but the fact remains that all three have been through the mill, that the moral integrity and their financial responsibility is well known in the East, and that by reason of their past experiences they have obtained a certain assurance and have learned a great many things

which are invaluable in the great game known as "feeling the public pulse."

Since hearing that the managers have increased their bookings for the Far West instead of keeping it on the same basis first intended, I investigated the matter very carefully and found that several new elements have crept in the managerial field, and in order to obtain artists have made offers to Eastern managers altogether ruinous to a profitable conduct of musical affairs. They have gone out of their way to get artists away from the well established sources, and have done their best to give the Eastern managers an opportunity to threaten the Pacific Coast managers of indisputable standing if they do not meet their increased demands they could place their artists with someone else. Of course, far be it from me to decry keen competition. The more competition there is in the musical field, the more eager will the managers be to give the public the best that lies in their power. But there is a grave danger in managers entering into obligations which they will be unable to meet, and one of these is to book artists which can impossibly make good in the coming season. It would be indelicate to give a list of artists who cannot possibly gain the attention of the public of the Far West at this time. Suffice it to say none but the foremost artists—those artists who are known here by reason of their worldwide reputation—will be able to draw the audiences, and these will be supported to a much greater extent than may be now anticipated. But if the managers insist to overdo the thing and send more artists here than the public is able to support, they must blame themselves, after reading these lines.

That the recent calamity will have a certain influence on the concert going public is undeniable. Some of the success of certain artists was due formerly to the number of Eastern tourists visiting on the Coast who knew the artists by having heard them before, and who told their friends of their efficiency. That the number of tourists will be considerably lessened next season cannot be questioned, as many will be afraid of the recent disturbances. The artists therefore must depend upon the public alone, that is to say, upon the resident music lovers. Now, unless these artists are thoroughly known to the people out here, they have no chance at all, as the press notices and similar advertising material has absolutely no effect unless the artist is already known to the people. Then again, the ensuing season will be necessarily shorter than usual, and the concerts, therefore, if they are supposed to be financially successful, must be less in number than usual. I understand Misses Steers and Coman, in Portland, are not going into as big undertakings as they first intended. I am sure Will L. Greenbaum is cutting down his supply as much as possible, and L. E. Behmyer is also very circumspect in the selection of his artists. Now, these three firms know the situation thoroughly, and while some may have been a little downhearted in the start, they have again gained courage and will proceed with their plans in a manner commensurate with the circumstances.

But the principal purpose of this article is to call the attention of the managers to the fact that they must not overdo the thing. The people will not be overfed with musical attractions here. They will support a few leading attractions with that energy and enthusiasm which has always been characteristic of the Pacific Coast, but they will not stand for overcroding. Only the foremost artists will have any chance for success next season. Those passably known will fail as certain as two and two make four.

Regarding the San Francisco managerial situation there also seemed to have been a misunderstanding of my words. The purpose of the article was to call attention to the fact that at this time a man is necessary in San Francisco who will make it a point to look after the interest of local musicians and local enterprises. That a man is needed in San Francisco who will accept attractions which are sufficiently meritorious (although not of the first class) to merit attention. That a man is required to look personally after the surrounding territory of San Francisco, which has not

been as well looked after as might have been done. In fact that some one with a great deal of optimism should enter San Francisco and pitch his tent there. That man, I believe, is L. E. Behmyer, and I think that he will act upon this advice. However, I did not mean to convey the idea that this new enterprising manager should usurp W. L. Greenbaum's place, not at all—unless Mr. Greenbaum withdrew from the managerial field, which up to this time he has not done. At least I am informed he has not.

ALFRED METZGER.

## Benefit Concert Given Jennie C. Wilder.

Many musical and dramatic friends of Jennie C. Wilder united in a benefit concert in the Waldorf-Astoria on Thursday afternoon last. The affair was decidedly successful musically and financially. It also reflected great credit upon the arrangement committee and patrons in general for their spirit of loyalty and recognition of Miss Wilder's life time of faithful devotion and unselfish service to members of the musical and dramatic professions. The program was:

- Songs—  
 Dreams ..... Strelitzki  
 Maytime ..... Denza  
 Carolyn Worden.  
 Recitation, The Boholink ..... W. C. Bryant  
 Mrs. Harry Leighton.  
 New One Act Sketch, Genius ..... Eden E. Greville  
 CASTE.  
 Ilberto Luziani ..... Gordon Berby  
 Jack Temple ..... Jack A. Crawford  
 Gemma Luziani ..... Adelaide Livingston  
 Amanda ..... Hetta Bartlett  
 Scene from London Assurance .....  
 Regina Weil as Lady Gay S.anker, with original music by Henri Weil.  
 Inquisition Scene, from The Sorceress .....  
 Regina Weil as Zoraya.  
 Song, Carmena ..... Lane Wilson  
 Irene Langford.  
 Humorous Monologue .....  
 Minnie Dorlon.  
 Accompanist, Sidney Dorlon Lowe.  
 Violin Solos—  
 Humoresque ..... Dvorak  
 Concerto ..... D'Ambrasio  
 Max Jacobs.  
 Excerpts from the New Comic Opera, Daughters of Egypt .....  
 Lyrics by Eden E. Greville, Music by Walter Pulitzer.  
 Florence Edney (courtesy of the Hippodrome), Charity Scribner (courtesy of the Vegara studio), Pierre La Salle, J. Kirby Cahill, Mae Murray at the piano.  
 Recitation .....  
 Ella Wheeler Wilcox.  
 Humorous Southern Monologue .....  
 Mrs. Barber.  
 Bits of Sunahine, Cheerily Yours (by request) ..... Jennie C. Wilder  
 Aux Italiens .....  
 B. Russell Throckmorton, assisted by Ralph Haurath, pianist;  
 Robert McIntyre, violinist, and J. D. Fitzgerald, vocalist.  
 Other contributors to the program were: Mmme. Trotin, pianist; Izetta Jewel, reader; Paul Dufault, tenor; M. Fox, accompanist; Helen Scholder, 'cellist; Mabel McKinley, soprano; Frank Lincoln, impersonator; Edward Bechenbach, baritone; Murray Carson, reader; Ivy Davy, soprano; Ella Wheeler Wilcox, reader, and Mrs. Barber, monologist.

## Wangeman, Tone Expert, Killed at Bath Beach.

A. Theodore Wangeman, who helped Edison in his development of the phonograph, was killed by a train at Bath Beach Saturday night. Mr. Wangeman was an expert on tone, and was one of the first to take records of noted singers. He was an authority on sound waves and combinations of over tones. Mr. Wangeman had many friends among musicians and vocalists. He was a frequent visitor at the Lankow Studios. When Madame Lankow wrote her book on "The Science of the Art of Singing," the author and Mr. Wangeman exchanged views that were mutually helpful. Berrick von Norden, the tenor, who made the tour with Madame Célvè, was the last artist who had an engagement with Mr. Wangeman. Friends of Mr. Wangeman were prostrated to hear of his shocking death.

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EDITOR-IN-CHIEF

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THE greatest composer in the world? Sleep.

How great some pianists would be if they had no hands.

MUSICIANS generally believe that the world owes them a living. So it does—but they must do the collecting.

THERE is something in heredity, after all. Geraldine Farrar, of the Berlin Opera, is the daughter of an ex-baseball player, and she makes a hit wherever she goes.

THE University of Oxford conferred the degree of Doctor of Music on Edvard Grieg, who now is in England. The great composer was given the same degree by Cambridge in 1894.

OSCAR HAMMERSTEIN, head of the new Manhattan Opera, said to an interviewer last week: "I'll amaze New York next season." That is not so difficult. All Hammerstein will have to do will be to give first class grand opera, which has not been heard in New York for some time.

THERE is a good and true story about the singer who sent an item to the local newspaper of her small native city, saying: "Madame So and So sang out of town last week." The compositor was not in his best form that day, and when the paper appeared the paragraph read: Madame So and So sang out of tune last week." Furious, the singer rushed to the newspaper office and demanded a correction in the very next issue. The editor got the offending typesetter on the speaking tube and called his attention to the error. The next number of the paper appeared with the correction. It read: "Madame So and So sang out of time last week." Moral: "Let Well Enough Alone."

MARC A. BLUMENBERG, editor in chief of THE MUSICAL COURIER, sailed for Europe on his annual tour on the new French liner, La Provence, on Thursday, accompanied by Mrs. Blumenberg, Paris being the first stop. The affairs of THE MUSICAL COURIER in Europe require these annual visits, and if sufficient time can be taken from the Paris and London offices, Mr. Blumenberg will also visit the Berlin, Leipzig, Dresden, Munich and Milan offices. This summer a new office will be opened in Vienna, and it will be in charge of J. A. Homan, who for about fifteen years past has been the representative of THE MUSICAL COURIER in Cincinnati. The European offices are direct branches of this Company, the representatives being in most instances members of the staff, for years associated with the paper here in New York and then transferred to Europe. There are correspondents in Rome, Moscow, Florence, The Hague, Brussels, Prague, Amsterdam, Copenhagen and Stockholm.

THE news—first published exclusively by THE MUSICAL COURIER—of Dr. Muck's engagement as the head of the Boston Symphony Orchestra, caused intense surprise throughout the musical world, for he was one of the candidates least spoken of in connection with the post. Interesting corroboration of THE MUSICAL COURIER announcement will be found in the Berlin letter of this issue. Dr. Muck will be an able leader in every respect, for he combines scholarship with temperament, and that is an effective mixture in music. THE MUSICAL COURIER news was copied in over 700 newspapers the day after it was printed, and due credit was given to this paper. Some of the New York papers copied the news and credited us; others copied it without credit; and those which made no mention of Dr. Muck's engagement were the Tribune, Times, Sun and Staats-Zeitung. It is a foolish plan on the part of the music critics of those papers to allow their enmity toward THE MUSICAL COURIER to interfere with their duty toward their employers and readers. It is the familiar policy of cutting off one's nose to spite one's face, and every one knows how silly a thing that is to do. When the personal grievances of the music critics on the dailies begin to take the form of suppressing news simply because THE MUSICAL COURIER printed it first, then it is time the editors of those papers "got busy," as the Broadway phrase has it. Cannot those critics see in what an equivocal position they have placed themselves by their schoolboy conduct? How can their readers believe anything they write, when only news is printed which THE MUSICAL COURIER does not obtain? As THE MUSICAL COURIER obtains all the news, and obtains and prints it first—allowing always for the fact that we are a weekly—it follows that the critics print no news at all! The only daily papers which compare at all with THE MUSICAL COURIER as musical news gatherers are the Herald and the Evening Post.



# THE ORIGIN OF MELODY,

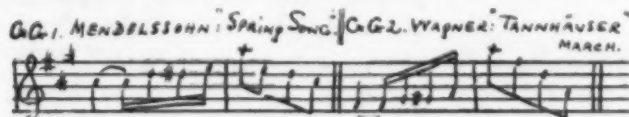
—OR—

## THE DESCENT OF MUSIC.

BY LEONARD LIEBLING.

VIII.

Mendelssohn and Wagner effected a rapprochement in spite of their differences of opinion, through the medium of the excerpts given herewith:

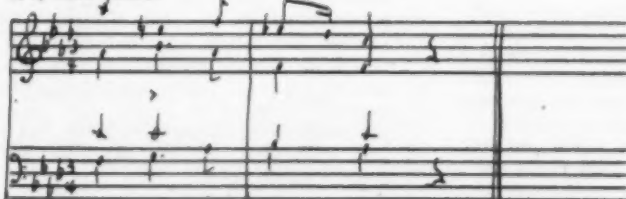


Midway between the Classical and Modern composers come the Romantic—those three words are always capitalized by musical writers who divide all music and all composers into three parts. Field was a Romantic, so was Weber, so was Mendelssohn, so was Wagner, so was Chopin—in fact, if you go through the whole list of composers carefully you will find they were all Romantics. Some of them were Early Romantics, some were Late Romantics, some were Classical Romantics, and a few were Romantic Romantics. Field was an Irish Romantic who lived in St. Petersburg and wrote nocturnes for Romantic grand duchesses. One of Field's nocturnes was called "Song Without Words," and in it occurs a passage which Weber, an Arch Romantic, thought of sufficient importance to serve as the beginning of his "Concertstueck":

### H.H.1. FIELD: NOCTURNE.

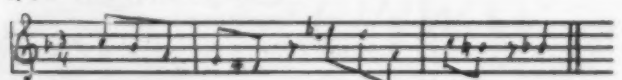


### H.H.2. Weber.



Another episode in that same "Song Without Words," by Field, is notated:

### H.H.3. FIELD: NOCTURNE.



Would any one with a good ear have the least difficulty in recognizing the example just given as one of the most piquant snatches from Rosina's aria, "Una voce poco fa," in the "Barber of Seville"?

Field and Donizetti (Operatic Romantic) had this idea in common, the former employing it in his B flat nocturne, the latter in the mad scene from his "Lucia":

### H.H.4. FIELD: NOCTURNE. B FLAT.



The E flat nocturne by Field furnished Chopin with some atmosphere for his own E flat nocturne, the resemblances being easily recognizable without complete illustration here:

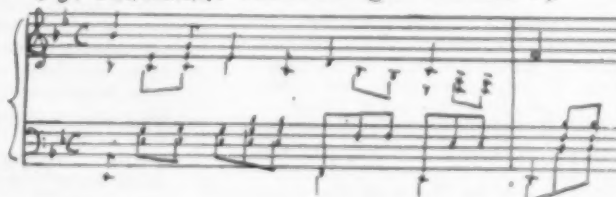
### H.H.5. FIELD: NOCTURNE



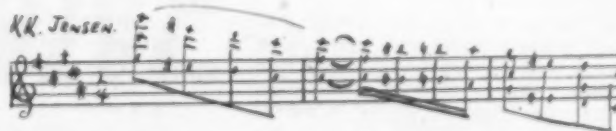
To enumerate all the other "thematic coincidences" in the Field-Chopin nocturnes would require a volume in itself. However, can we blame Frédéric François for mutilating a Field melody to make a Chopin nocturne? And has not Chopin been butchered in his turn to make a modern school of Russian piano composers? Eliminate Chopin and see what remains of Liadow (berceuse, preludes and etudes), Scriabine (etudes), Karganoff (whose best known borrowing is the theme of the nocturne which made Brassin famous), Kopylow, Korestchenko, Rebikoff, Antipow, Arensky (in debt also to Henselt and Liszt), Cui, Iljinsky, and all the rest of that euphonious Russian group.

The Middle Romantics admired one another's melodies sincerely and practically. Schumann, before he wrote his "Toccata," had undoubtedly heard Weber's "Momento Capriccioso," and the gentle Robert remembered his good friend Felix Mendelssohn's "Songs Without Words" when the Schumann muse produced this motive:

### J.J. SCHUMANN: "ABSCHIED" ("FOREST SCENES")



Jensen, in his poetical "Abendnähe" (No. 6 of the set of eight pieces called "Idyllen"), has a passage which Mendelssohn experts will not be slow to recognize as an integral part of the "Spring Song" by that composer:



Liszt, in his "Mazeppa" etude, obtains the Schubert "Erl-

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SUMMER TERM BEGINS MAY FIRST

WRITE FOR PARTICULARS

könig" mood for a moment, remembering consciously or sub-consciously the galloping horse in both tales:



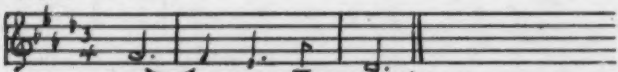
Somewhat the same thing happened to Moszkowski in his "Joan of Arc" suite, when that heroine has the following harmonic premonition of her death:

MM1. MOSZKOWSKI: "JOAN OF ARC."

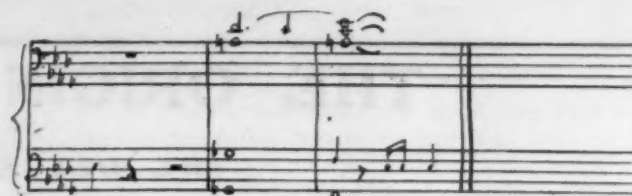


Compare MM1 with the theme played by the orchestra in "Die Walküre," in the third scene of the second act, when Siegmund bends over Sieglinde just before the appearance of Brunnhilde with her dread summons to Walhalla:

MM2. WALKÜRE.



The introduction to Brunnhilde's sombre announcement itself is this:

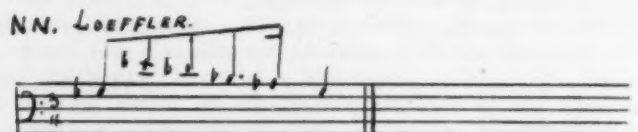


And in his "Ricordanza" etude, Liszt, by some curious process of cerebration, wrote:



The harmonic and thematic similarities in the works of Liszt and Wagner are so many and so familiar that further detailed examples are hardly necessary here. Besides, as Liszt ultimately became Wagner's father-in-law, it was all in the family, any way, and does not concern outsiders like ourselves.

Sometimes a composer is unjustly suspected, as in the case of Loeffler, who has just put out a book of new songs, wherein the one called "Sonnet" contains a phrase corresponding exactly (except in key) with the "Feuerzauber" theme from "Die Walküre":



The resemblance was startling enough to lead the investigator to seek its cause, and then he found that the portentous theme was set in the accompaniment under the words: "Till God's sure hand run fire round me and thee." Of course, Loeffler must, under these circumstances, be not only acquitted, but even complimented for his employment of a particularly subtle nuance.

(To be Continued.)

#### BLUNDERS AND MISSTATEMENTS.

It will be remembered that the New York Tribune music critic recently criticised Louis C. Elson's "Dictionary." We have received this communication in regard to the matter:

"Symphony." K. states that the use of the word as given by Prout is ignored. It is, on the contrary, fully explained in the book, but regarded as obsolete in America.

"Bass-flute." K. says this is "not an instrument of the bassoon special!" Nobody said it was.

"Thumb-string." K.'s sarcasm of the definition by Mr. Elson is especially comical, for K. shows an entire ignorance of the instrument, and it happens that the dictionary is right and K. utterly incompetent in the matter. In this connection K. praises Stainer and Barrett's Dictionary and also Baker's, and advises Mr. Elson to study the latter; both these works give the same definitions of the subject and all three volumes are right, while the Tribune critic is floundering.

"Dumka" K. corrects into "Dumky," which proves him a "dummkopf," for there is as yet no rule for English spelling of Bohemian words.

"Kapellmeister." K. is here dishonest enough to avoid looking at the spelling of the word where the accenting is correctly given.

"Opera." K. misquotes the citation in the Dictionary, and then says that the word "opera" is not applied to "a work or composition." He is here again entirely wrong, for the word was originally used in the phrase "Opera di Musica"—a musical work—as any Italian dictionary will show this blunderer, K.

In short, K. himself makes half a dozen glaring errors in less than a half column review of the dictionary. What will happen if Mr. K. himself at-

tempts 5,000 musical definitions may be left to the fancy.

In reference to Mr. Elson's Dictionary, the New York Evening Post speaks as follows:

One of the American books which have not been equaled in England is Elson's "Music Dictionary," a marvel of lucid condensation. In its 306 pages it contains not only the definition and pronunciation of such terms and signs as are used in modern music, but a brief list of composers and artists, a list of popular work in music, and an English-Italian vocabulary of musical words and expressions. In the vocabulary we have noted one important omission, Tonality. Some of the heads, like Suite, Sonata, Symphony, Pedal, Prelude, Temperament, receive a column or more of space, and are models of compact information, historic as well as explanatory. By an accidental oversight, Schubert and Schumann are not mentioned under Symphony. Not content with defining words, Mr. Elson has some sensible suggestions to make in cases where (as under Portamento and Rhythm) terms are used in a dubious sense. The book is printed with clear type on good paper.

The Evening Post's comment on Grove's Dictionary is also herewith appended:

Under the head of individual musicians the bibliographic references are sometimes inadequate. American books, especially, are ignored. Indeed, American composers and writers on music are not by any means treated as fully as one would expect in a work of this kind, which is intended for the American quite as much as for the English market. In its five huge volumes one might hope to find at least as many American names as are included in Baker's "Biographic Dictionary of Musicians" in one volume, or in the English "Who's

Who." Of the leading writers on music in New York, Boston and other cities, only one is mentioned. The public may not be especially interested in the lives of critics, but it has a right to expect lists of their books, especially when, as happens to be the case in several instances, these are admitted, even abroad, to be the best on their subjects in the English language. Astonishment must also be expressed at the lamentably inadequate treatment of one of the greatest of all song writers, Jensen, who is disposed of in less than a column, while Löwe gets two and a half and the singer Farinelli seven!

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PART of the Metropolitan Opera House orchestra has been engaged to give free concerts at Central Park this summer, under the leadership of Nahan Franko. This is a step that should result in much good to the masses.

"ROSENTHAL is writing a treatise on the technic of piano playing." That is love's labor lost, for Rosenthal's actual concert performances are by far the most eloquent treatise that could possibly be offered on the man's astounding piano art. The New York pedagogue who said "It is worth twenty piano lessons to hear Rosenthal play one recital" hit the nail squarely on the head.

"At a late hour last night," as the election bulletins say, Boston conceded the truth of THE MUSICAL COURIER'S announcement that Dr. Muck has been chosen conductor of the Boston Symphony Orchestra. Manager Ellis telegraphed to Major Higginson that Emperor Wilhelm had given his consent to release Dr. Muck for one year from his contract with the Royal Opera (beginning October 1, 1905), and that the Berlin conductor would lead his first concert in Boston on October 12.

Two important items of musical news will be found in THE MUSICAL COURIER'S Chicago and Leipsic letters of this week. The former reports that Ernesto Consolo has been engaged in Berlin by Dr. Ziegfeld to teach piano at the Chicago Musical College, beginning next autumn. The Leipsic news is that "the performance of 'Salome' is being awaited with a sold out house." Both announcements are important, although the one relating to Consolo is at the present moment of greater local importance. Ernesto Consolo is a pianist of fine reputation in Europe, and his many triumphs as a virtuoso have for years been faithfully chronicled in the foreign letters of THE MUSICAL COURIER. He should prove to be the right man in the right place at the progressive Ziegfeld school. Prof. Hugo Heermann's engagement for the Chicago Musical College has also been confirmed since our exclusive announcement of the news two weeks ago.

#### Björkstén on the Way to Europe.

Theodore Björkstén, tenor, and Mrs. Björkstén, soprano, sailed from New York for Europe June 2. They will spend the entire summer abroad, visiting many places of interest and revisiting some of their former tours.

"Salome," by Strauss, is being rehearsed for early production at Munich.

### MUSICAL NEWS AND REVIEWS.

Edward O'Mahony's annual concert at Assembly Hall May 31 brought forward the following artists: Mesdames F. Edge Kavanagh, soprano; K. Wilson O'Neill, alto; Florence Austin, violinist; Gertrude Robinson, harpist; Grace Uppington, pianist; Adolph Silbernagel, tenor, and F. W. Riesberg, accompanists. Mr. O'Mahony, whose sonorous bass voice is familiar to all New Yorkers, sang with ever-youthful verve. Some of his low F's and E's were remarkable for their fullness. All the artists pleased, but Florence Austin, the violinist, deserves a special word of praise for her excellent playing of Nachez's "Gypsy Dances" and a Chopin nocturne. Her tone, technic and appearance combine to make her a feature. Mr. O'Mahony was further complimented by the appearance of the Drum and Fife Band of the Monaghan Men's Association, only organized a short time.

William J. Falk writes to this paper that it was not he, but George Falkenstein, who played the accompaniments for Maud Powell in York, Pa., and at the California Benefit at Carnegie Hall. Also that he did not play at the Montclair Bach festival, but at the De Gogorza recital in Newark, N. J.

Elizabeth Patterson sang at the De Larcey School commencement and reception, Hotel Marie Antoinette, last week. She was in good voice, and the audience was much pleased with her singing of these songs: "O Sanctissima Vergine Maria," Giordigiani; "At the Making of the Hay," Lehmann; "O, That We Two Were Maying," Nevin; "Le mois d'Amour," Fischhof. Laura D. Hawley played very sympathetic accompaniments. A couple of foreign press notices follow:

Elizabeth Patterson, who sang at the City Hospital concert, is a most pleasing artist. Her group of English songs by Nevin, was most artistically rendered.—London Times.

The singing of Elizabeth Patterson, an American, showed that she possessed a very beautiful soprano voice, and her selections were sung with much taste.—Galignani Messenger, Paris, France.

F. W. Krafft, musical director of the "Miss New York" company, formerly a well known Buffalo violinist, has returned from the Pacific Coast tour. His company left San Francisco the week before the earthquake.

J. Warren Andrews, organist Church of the Divine Paternity, has issued a leaflet descriptive of a series of ten lessons in organ study, laid out on very practical lines, designed for musical classes and clubs, including all pointers known only to the experienced organist. His daughter, Nellie Andrews, has issued cards for a studio musicale at the Andrews studio in Weehawken, Wednesday evening, June 6.

Zilpha Barnes Wood will be in her studio at Carnegie Hall Mondays and Thursdays, in the afternoon, all summer, for those wishing a course of lessons. She expects to spend the remainder of the time in Asbury Park and Allenhurst, where she will accept a few pupils.

Mme. Luise Cappiani sailed from Hoboken June 2, on the Konig Albert, going to her villa in Switzerland via Naples and Genoa. She looks forward to the first real rest she has had in years, doing no teaching during this time. Some chapters from her vocal method, still in manuscript, have reached a few readers; needless to say, it is full of

original suggestion, of the results of a lifelong experience. Mme. Cappiani was re-elected a director of the Manuscript Society.

Giacomo Quintano's violin pupils united in a recital in the Waldorf-Astoria Hotel May 3, playing works by standard composers and several of their teacher's compositions. The concert closed with his new national hymn, the music set to "My Country, 'Tis of Thee," sung by pupils from St. Ignatius School and Public School No. 6. Those who played solos were: Fred Nagle, Astrid Aberg, Morris Krieger, Edmondo W. Quintano and Angelo Sabatelli.

Baritone Dr. B. Merrill Hopkinson was soloist at the Greensboro, N. C., May Festival, May 10, the Daily Record giving him much praise on his record of seventeen numbers. "He was soloist last year, and made many new friends by his singing last night; he has a rich baritone voice, and sings with the air of a professional." The Telegram said: "Dr. Hopkinson was at his best; his selections were well made, and served to show the wonderful qualities of his voice to the very best advantage. \* \* \* The pleasure which all obtained from his splendid singing was clearly indicated by the reception accorded each number." He was also baritone soloist at a grand sacred concert given by the Choral Club, Seaford, Del., May 15, and May 24 he sang in a program of "Songs of the British Isles" at Harlem Par. M. E. Church, Baltimore, Md.

Emma A. Dambmann, the contralto, who never entirely recovered from the street car accident of seven years ago, had a benefit concert recently, for the purpose of providing funds to send her to a hospital this month. If all goes well she will leave here for Berkshire Springs later.

The Theodore Drury Grand Opera Company, colored people, gave a week of "Aida" and "Carmen" at the Fourteenth Street Theatre. Two sample casts follow:

#### "AIDA."

Aida .....	Estelle Clough, Daisy Allen
Amneris .....	Genevieve Motley
Radames .....	James Worsham
Ramphis .....	Richard Brooks
King .....	George W. Taylor
High Priestess .....	Margaret Randall
Messenger .....	Frederick Sheldon
Oriental Dancer .....	De Forrester
Amonasro .....	Theodore Drury, Eugene Lamar

#### "CARMEN."

Carmen .....	Mary E. Terrell
Don Jose .....	Franklin Brown
Micela .....	Estelle Clough
Morales .....	Richard Brooks
Zuniga .....	George Taylor
Mercedes .....	Genevieve Motley
Frasquita .....	Daisy Allen
El Remendado .....	Arthur Franklin
El Dancairo .....	J. D. Payne
Oriental Dancer .....	De Forrester
Escamillo .....	Theodore Drury

Under the direction of Eugene Salvatore things moved well, and the excellent singing of Estelle Clough, Mrs. Terrell and Drury deserve special mention. White people patronized the performances as much as the colored folk, and the leading papers praised the performances. The close came Sunday evening, when a grand concert was given, assisted by the New Amsterdam Colored Orchestra, W. Herbert Day, conductor.

Franchetti is working at a new opera, to be called "Fire."



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—Chicago Tribune.  
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—New York Tribune.  
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—New York Evening World.  
An abundance of temperament.  
—Chicago Inter-Ocean.  
His technic is dazzling.  
—Chicago Chronicle.

GEORGE

## MUSIC AND CHARITY IN CALIFORNIA.

STOCKTON, Cal., May 29, 1906.

The Zoellner Family String Quartet—Antoinette Zoellner, first violin; Amandus C. Zoellner, second violin; Joseph Zoellner, Sr., viola, and Joseph Zoellner, Jr., 'cello—assisted the Stockton Choral Club at a concert at the Masonic Music Hall, for the benefit of the San Francisco relief fund. Percy A. R. Dow was the musical director, and Mrs. Horace Prole the assisting pianist. The excellent program is appended:

With Sheathed Swords, Naaman.....Costa	
Stockton Choral Club.	
He Watching Over Israel, Elijah.....Handel	
Choral Club.	
Piano—	
Caprice Espagnole.....Moszkowski	
Octave Study.....Kullak	
Joseph Zoellner, Jr.	
Miller's Wooing.....Fanning	
Choral Club.	
Solos by Mrs. R. G. W. Fyfe, Edgar W. Butters.	
Andante Cantabile, op. 11.....Tchaikowsky	
Perpetuum Mobile.....S. Froelich	
The Zoellner Family.	
By Babylon's Wave.....Gounod	
Choral Club.	
Now Tramp O'er Moss and Fell.....Bishop	
Mrs. G. E. Housken and Chorus.	
Violin, Zigeunerweisen.....Sarasate	
Antoinette Zoellner.	
Rockaby.....Niedlinger	
Ladies of the Club.	
Spring Song.....Pinsuti	
Love Wakes and Weeps.....Caldicott	
Choral Club.	
Träumerei.....Schumann	
Minuet.....Bocherini	
Zoellner Family.	
Hallelujah, Mt. of Olives.....Beethoven	
Choral Club, with String Quartet.	

## Symphony Concert at Berkeley.

Over 5,000 persons assembled at the Hearst Greek Theatre at the University of California, in Berkeley, to hear the closing symphony concert under the direction of Dr. J. Fred Wolfe. The program opened appropriately (considering the devastation caused by the earthquake) with Beethoven's overture, "The Ruins of Athens." Beethoven's fifth symphony, Grieg's "Peer Gynt" suite, the "Waldweben," from "Siegfried," and the "Nutcracker" suite, by Tchaikowsky, completed the attractive offerings of the day. The music cheered the hearts of many who have been downcast since the earthquake. Critics from San Francisco and Oakland penned eloquent reviews of the concert, commending Dr. Wolfe and all others who had an active part in the presentation of the music.

## Williams Pupils in Song Recital.

The pupils of Janet Bullock Williams were heard at a song recital in the Myrtle Room of the Waldorf-Astoria Saturday morning of week before last. Miss Wells, Mrs. Adams, Mr. Hewitt and Mr. Shaw opened the program with an arrangement for quartet of Grieg's "Sunshine" song was sung by Jeannette Millen Wells, Mrs. Brigham, Charles Hewitt and Mr. Shaw. Hahn's graceful song, "If My Verses Had Wings," was sung as a trio by Miss Vance, Miss Wells and Miss Insley. Solo groups, duets and another trio were contributed by Mary Daniell, Frances Haines, Isabelle Ames, Miss Wells, Mildred Clark, Miss Clark, Mrs. Francis Wells Martin, Mr. Hewitt, Dorothy Clark, Edythe Insley, Hester Slade, Jane Embja Parsons and Mr. Walker. Some very beautiful voices were disclosed, and all the singing notable for excellent voice production, pure diction and refinement, thus reflecting in all these essentials the clever teacher.

## Dahm-Petersen in Alabama

BIRMINGHAM, Ala., May 30, 1906.

Adolph Dahm-Petersen and his pupils united in their second annual recital at Cable Hall May 29. Mrs. Carroll B. Mount and Mrs. R. Newman assisted. These are the Petersen pupils who participated in the program: Lucy Bickley, soprano; Eula Drennen, soprano; Mercedes Hamilton, pianist; Myrtle Lansberger, mezzo-soprano; Byrdice McClendon, pianist; Louise Moffett, mezzo-soprano, and Kate Smith, soprano. The program follows:

Concerto, for three Pianos.....Mozart	
Mercedes Hamilton, Byrdice McClendon and Dahm-Petersen.	
Flower Song, from Faust.....Gounod	
Myrtle Lansberger.	
Elegie.....Massenet	
Butterfly Time.....Vernon	
Eula Drennen.	
Concerto for two Pianos (first movement).....Bach	
Mrs. R. Newman and Dahm-Petersen.	
Blossoms Cover Hill and Dale.....Von Flieitz	
With Myrtle and Roscoe.....Schumann	
Love Is a Bubble.....Alstien	
Kate Smith.	
Improvisation on Gavotte by Gluck, for two Pianos.....Reinecke	
Mrs. C. B. Mount and Dahm-Petersen.	
Aria, from Samson and Delilah.....Saint-Saens	
Louise Moffett.	
Magnetic Waltz.....Arditi	
Lucy Bickley.	
Sonata for two Pianos.....Clementi	
Mercedes Hamilton and Dahm-Petersen.	

## Chaffee Pupils in Recital.

Florence Sears-Chaffee, of the faculty of the New York College of Music, gave a students' recital in College Hall, May 29, when eight singers appeared in a very interesting and well made program, the composers represented being Mendelssohn, Gounod, Grieg, Arditi, Bradsky, Nevin, Hawley, Gaynor, Harris and others. The character of the program, demeanor of the singers, who, most of them, sang from memory, and the quality of the audience, all speak volumes for Mrs. Sears-Chaffee's patrons, who greatly enjoyed the singing of these young women: Mesdames Joseph A. O'Reilly, Edward McVickar; Carrie A. Ballantine, Marguerite Loughran, Anna McKenna, Lillie Selner, Bertha O. Smith, Winifred Pulvermacher. Mrs. Chaffee, in her pupils' singing, has shown what she is able to accomplish, some of those who sang having studied only a short time. She played all the accompaniments ably.

## Memorial Day Concert.

Ethel Crane, Walter Robinson and the Schubert Male Quartet, with F. W. Riesberg at the piano, took part in the G. A. R. memorial exercises in Carnegie Hall on Decoration Day. Miss Crane pleased greatly with her singing of Harris' "Hills of Skye" and Hammond's "Love's Springtide," her voice sounding sweet and clear, and Mr. Robinson getting an encore after his temperamental singing of "My Sweetheart When a Boy," when he sang "The Little Irish Girl." The Schubert Male Quartet—Robert R. Rainey, Horatio Rench, Reinhold Werrenrath and Donald Chalmers—were also encored. Bayne's Sixty-ninth Regiment Band played.

## Isabella Beaton's Romanza for Violin.

Isabella Beaton's romanza for violin was played for the first time in Cleveland, May 19, by Joseph Kos, one of the leading violin teachers of the city, who pronounced it a beautiful composition. It is to be brought out at a concert June 20 by the violin ensemble class of the Cleveland School of Music, with full scoring for pipe organ and piano.

## MARINER PIANO RECITAL IN MAINE.

PORTLAND, Me., June 2, 1906.

Frederic Mariner has aroused a wave of interest in Portland, Maine, by his recent piano recitals. Two invitation evenings at Gymnasium Hall, in the Baxter building, were attended by distinguished audiences. Mr. Mariner's ideals and keen appreciation for details were disclosed in all things. The audiences were introduced to two little performers aged 8 and 11. Master Lawrence Burke, after studying but a few months, played his numbers with a command of tone and ease of execution that astonished the listeners. Helen Ferguson, of Bangor, who is 11, has studied longer with Mr. Mariner, and the small girl proved herself a charming and interesting performer. The older pupils also reflected credit on their teacher and his method of instruction. These included Johanna Christenson, of Iowa; Jessie Baker, of Wintertown, Me.; William Stanley Sweet, of Westbrook, Me., and Roland M. Jones, of Henderson, Me.

Lillian Apel, the pianist, is in Portland this week, and her performances have been a feature of the vaudeville at the Portland Theatre. Frederic Mariner and his pupils, entertained Miss Apel Thursday morning at recital hall. Miss Apel played an impromptu program to the delight of the younger pianists.

Mr. Mariner and several of his pupils will soon leave Portland for Bangor, where Mr. Mariner has arranged to conduct a summer class.

## Robinson Pupils Doing Well.

Walter H. Robinson's pupils have made a good showing this year. Among those who have secured good church positions are H. Adeline Smith, soprano soloist of the Presbyterian Church, Mount Vernon, and also at the synagogue of the same place; Caroline R. Seaman and H. M. Hobart, contralto and baritone, Church of the Holy Communion, New York; H. Mallett, tenor soloist, St. Peter's Church, Westchester; Harry Hoyle, baritone soloist, Reformed Church, Mount Vernon; Fred. H. Huntley, Episcopal Church, Hoboken, and several others have been appointed to minor positions. Mr. Robinson's recent engagements included the G. A. R. concert, Carnegie Hall, and two appearances at the Brooklyn Institute. Of his singing the Eagle said:

Mr. Robinson, who recently sang the solos of the "Jewish Messenger," again proved the possession of a manly and attractive tenor voice, and of a straightforward and unaffected style; he had to respond to encores.

## Another Denial.

Though the name of Madame Schumann-Heink continues to be announced in the advertisement of the San Carlo Opera Company, Henry Wolfsohn, Madame Schumann-Heink's sole manager, positively states that this famous contralto will not sing with that organization at any time during the coming season. Her only operative appearances will be at the Metropolitan Opera House, New York City, commencing February 15. Excepting for a few dates prior to Christmas, every available date is booked from October 5 until the time of her re-entree on the stage of the Metropolitan.

Massenet's new opera, "L'Ariane" (text by Catulle Mendès), will be done in Paris next October at the Grand Opera.

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## PHILADELPHIA.

PHILADELPHIA, Pa., June 2, 1906.

The Philadelphia Orchestra announce the following soloists for next season's concerts: Galski, Schumann-Heink, Ysaye, Rosenthal, Bloomfield-Zeissler, Olga Samaroff, Lhevinne, Petschnikoff, Harold Randolph, Thaddeus Rich, Harold Nason, Vladimir Dubinsky. Galski, Schumann-Heink, Ysaye and Rosenthal are assigned four appearances each. Many other soloists will be announced later. There will be twenty afternoon rehearsals and twenty evening concerts, an increase of four performances over the record of the past season.

One of the most interesting events of the musical year among Philadelphia's professional and semi-professional musicians was the production of "The Mocking Bird" by The Chaminade Club, of which Helen Pulaski is director and moving spirit.

The South Broad Street Theatre was crowded to the doors both evenings Monday and Tuesday, May 28 and 29, and fashionable and artistic Philadelphia enjoyed and applauded the interesting event. The cast included Emma Rühl, Clara Cadette Dalsimer, Nancis France, Elizabeth Potter, Cornelia M. Ebery, Harry C. Saylor, Henry Hotz, A. D. Smoker, J. Glen Fling, Willard Goldsmith and Franklin L. Wood. Helen Pulaski, musical director, produced a chorus that in quality of tone, precision and shading was par excellence.

William H. Pagdin, tenor, sails for Europe on July 7. Mr. Pagdin will study with Shakesphere while abroad.

Rossini's "Stabat Mater" will be sung at Fairmont Park on June 19 with a chorus of one hundred and fifty voices under direction of Adam Jacobs, and the following soloists: Julia Robinson, soprano; Katherine Rosenkranz, contralto; Anthony McNichol, tenor, and Henry Hotz, basso.

H. Alexander Matthews, organist of St. Paul's Episcopal Church, Overbrook, Pa., has arranged with several churches for the production this fall of his cantata "Life Everlasting."

"The Mikado," recently given under the direction of Owen Fitzgerald, will be repeated at Pottstown, Pa., June 8, for the benefit of the high school.

Mrs. J. M. Rodgers, contralto, pupil of Warren Shaw, recently sang Cowen's "Rose Maiden" with the Wissuoning Choral Society under direction of William Heursford Kavanagh, and received many fine endorsements of her art and beauty of voice.

Mrs. Ratcliffe Caperton gave her pupils' closing concert at the Ogontz School on May 23. Among Mrs. Caperton's Philadelphia pupils assisting, were Paul Volkman, tenor; W. Dayton Wegeforth, baritone, and Lulu Heintzelmann, soprano.

"King Olaf," Elgar's oratorio, was well presented at Allentown, Pa., recently by the Euterpean Club-Oratorio Society, C. A. Marks conductor. The society numbers two hundred active members and two hundred and fifty associate members. The performance of "King Olaf" marked

the twenty-fifth concert and seventeenth season of the society. The soloists were: Genevieve Clark Wilson, soprano; Cecil Calvert James, tenor; Frank Croxton, basso. Mr. Croxton and Mr. James have lately come on from Chicago, and intend making New York City their future home. The orchestra consisted of many of Philadelphia's best musicians.

Helene Maigille, of New York City, who teaches two days each week in Philadelphia, has many promising pupils. George M. Vail, who has been teaching the Maigille method in Colorado, has signed with Madame Mantelli for next season as one of the principal basses.

W. Palmer Hoxie presented Mary Smith, soprano, in a song recital, at the Orpheus Rooms, on Thursday evening, May 31. That Miss Smith, who has studied with Mr. Hoxie for two and a half years, has had good training, she proved in the sustained evenness of tone production, quality, depth and enunciation of the following program:

At the Mid-Hour ..... Cowen  
Spring Is Not Dead ..... Makensie  
When the Birds Fly North Again ..... Willeby  
A Monotone ..... Corneliu  
Persian Love Song ..... Burmeister  
Cavatina, from Ernani ..... Verdi  
Ave Maria ..... Wilmarth  
Aria, from La Tosca ..... Puccini  
These Are They, from the Holy City ..... Gaul  
Dramatic Duet, from La Gioconda (by request) ..... Ronchielli  
Misses Smith and France.

The accompanists were Jeannette Gessner and Frederic Peakes.

Sara Richards, soprano, a pupil of Mr. Peakes, recently sang for David Bispham, who was most encouraging in his comments.

The Sternberg School will close on June 23.

Ellis Clark Hamman is to close his studio on June 25. Mr. Hamman is one of the few piano accompanists whose playing is really artistic.

Nicholas Douty will sail for Genoa on June 19.

Alice Lewis Murphy has closed her studio, in the Fuller Building, and gone to the mountains.

Bessie Sherman Davis, pianist, gave a pupils' recital at the Orpheus Club Rooms, on Friday evening, May 25. Seventeen pupils were heard, and Mary Stewart Davis, contralto, sang several graceful numbers.

Warren Shaw closes his studio on July 1. Mr. Shaw will spend several weeks at his home in Vermont.

Edwin Shippen van Leer will be the tenor soloist at Calvary Church on June 9, when Rossini's "Stabat Mater" will be sung.

Charlton Lewis Murphy, violinist, will spend the summer at Poland Springs.

The Combs Broad Street Conservatory of Music, 1329-1331 South Broad street, Philadelphia, will hold its com-

mencement on June 5, in Musical Fund Hall. The exercises will open with the "William Tell Overture" by the pupils' symphony orchestra, under the direction of Gilbert Reynolds Combs. The remainder of the program follows:

Concerto, for Piano, op. 11 ..... Chopin  
Elizabeth Thomson and Orchestra.  
Vocal, Bolero, Sicilian Vespers ..... Verdi  
Mabel A. Phillips and Orchestra.  
Concerto for Piano, op. 25 ..... Mendelssohn  
Caroline E. Furman and Orchestra.  
Concerto for Violin, op. 64 ..... Mendelssohn  
Sidney Loewenstein and Orchestra.  
March, Alumni ..... Combs  
Orchestra.

The graduates of the Combs Conservatory this year are: Caroline E. Furman, Elizabeth Thomson, Mabel A. Phillips, Sidney Lowenstein, Marion L. Croskey, Emily F. Lorenz, Mamie B. Flanagan, Edna V. Boyer, Clara S. Reeve, Elizabeth L. Yarnall, Edna F. Gottwals, Marion W. Jacoby, Harry H. Solt, F. W. Fenstermaker, C. Z. Low, Gay H. Renshaw, Ella V. Higgins, Mary K. Thielman, Anna T. Roberts, Minnie W. Davis, Mary N. Light, Sarah E. Chandler, M. A. Rixstine, C. Marie School.

Commencement week events follow:

## ORDER OF EXERCISES.

Saturday, June 2, 8.30 p. m.—Dance given by Alpha Sigma Sorority and Beta Chapter, Sinfonia, in honor of graduating class.  
Sunday, June 3, 7.45 p. m.—Baccalaureate sermon by Rev. Winfield Scott Holland, South Broad Street Baptist Church, southwest corner Broad and Reed streets. All invited.  
Monday, June 4, 2.30 p. m.—Class day exercises.  
Tuesday, June 5, 8 p. m.—Commencement exercises, Musical Fund Hall; 10.15 p. m., graduating class reception at the conservatory.  
Wednesday, June 6, 8 p. m.—Alumni reunion and banquet at the conservatory.

EVELYN KAESMANN.

## Manuscript Society Meeting and Election.

The annual meeting of the Manuscript Society, of New York, resulted in the re-election of the old officers, as follows: Frank L. Sealy, president; F. W. Riesberg, secretary-treasurer; Carl Venth, first vice president; Ernest Carter, second vice president; Paul Ambrose, librarian. The above, and Addison F. Andrews, Gustav L. Becker, John L. Burdett, Luise Cappiani, William C. Carl, H. Brooks, Day, directors.

Laura Sedgwick Collins was elected to the board of directors. President Sealy pointed out that the programs of the past season were almost entirely of manuscript works, and so more in keeping with the avowed objects of the society than in former years. Also that it was the first time in his recollection that the season ended with unperformed manuscripts on hand. Ernest Carter reported progress with regard to continuation of the concerts next season in the National Arts Club in the new building in Gramercy Park, the rebuilt Tilden houses. Treasurer Riesberg reported all bills paid and a balance in bank. Six active members (composers) have joined the society since December 1, 1905. Giuseppe Ferrata was elected a member.

## Kronold's New Home.

Hans Kronold, the well known 'cellist, has removed to 1184 Madison avenue, between Eighty-sixth and Eighty-seventh streets.

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THE GEWANDHAUS,  
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LEIPZIG, MAY 29, 1906.

The splendid enterprise of THE MUSICAL COURIER in beating the whole world on the news of Dr. Muck's engagement at Boston is the talk of the town. Of course it had been known here that Nikisch has finally decided not to go to America, but it remained for THE MUSICAL COURIER cable to this office to tell us who had been engaged in place of Nikisch.

During the random negotiations relating to his going to Boston, Professor Nikisch granted frequent audiences to the correspondent of THE MUSICAL COURIER, to whom he spoke freely at all times. These courtesies, sometimes granted at unusual hours, are hereby graciously acknowledged and all the more appreciated, since the conductor was a very tired and very hard worked man at the close of his Gewandhaus season.

Some days ago Mr. Ellis, of the Boston Orchestra, called upon Nikisch here at his home. He remained but a few hours in the city, though long enough to learn that the Leipzig man was unobtainable. In a brief conference today, primarily for the consideration of matters local to Leipzig, the professor was shown a letter from America which read:

"What can they do without Nikisch? There isn't anybody they can take."

"But they will have to take somebody else" was the quick interruption by the professor. And they did.

The marriage of Fräulein Köth Nikisch to Gewandhaus Concertmaster Edgar Wollgandt occurred yesterday, Richard Wagner's birthday. The ceremony was performed at the home of Professor and Mrs. Nikisch, No. 15 Thomasring. The young couple have gone to spend the honeymoon in Switzerland and Italy.

At this writing, two days in advance of the local premier of the Richard Strauss opera "Salome," the performance is being awaited with a sold out house. The text, translated from the poem by Oscar Wilde, is remarkably potent in the German. The publishers are guarding the work and its rights as if it were the Strauss Bible. The celebrated Peters Music Library ordered the orchestral score (price \$125) for the free use of its patrons, but the publishers were insisting that no theme could be copied by any one without prosecution. The library authorities found this burden too heavy and decided not to incur the responsibility that might be easily created by a patron. But the piano score has been at the disposal of music literary workers, and it is here stated that three hours' reading of it has greatly increased the interest naturally in advance of its performance. It looks to be Strauss at his heaviest. The theatre management has asked Professor Nikisch to attend the last preliminary rehearsal in order that the production may profit by his advice. The performance will be conducted by Richard Hagel, in whose ability local musicians feel the greatest confidence.

The two one act Italian operas, "Cavalleria Rusticana" and "Pagliacci," were given at the new theatre this week as mediums to exploit the gifted Italian tenor Isalberti, who sang as guest. Nearly everybody says that comparisons are bad. So they are for some one. A good Americanism, employed by nearly everybody else, is to the effect that competition is the life of trade. So, so.

The Mascagni opera was virtually whitewashed by the substantial construction, sustained beauty and intensely dramatic text of the Leoncavallo. The text of the first is hardly behind that of the other, but the entire musical

work has hardly more than two or three live themes, and those of no extraordinary potentiality. Therefore, give us the Leoncavallo. In defense of the Mascagni, it should be noted that the intermezzo was played here without the organ, and the conductor further phrased the life out of it. Isalberti showed a superb lyric voice and musicality that were also dramatic and pathetic to the last degree. The audience granted the unusual attention of perhaps a dozen curtain calls at the climax of the "Pagliacci."

The Vortragsabend at the Conservatory on May 18 did not enlist the help of the student orchestra, but chamber music works and solo pieces for contrabass lent considerable interest. The program included:

Five Gade novelettes for piano, violin and 'cello, played by Frls. Wustmann, Häbler and Hahn.

Solo pieces for contrabass, the A major romanze, by O. Schwabe, and E minor tarantella, By F. Simandl; played by Herr Findeisen.

Solo pieces for piano, "Chanson d'Amour," by Schütt, and the etude, "Allurement," by Godard; played by Frl. Burgheim.

Schubert songs, with piano, "An die Leyer," "Kreuzzug," "An die Musik"; sung by Frl. Kühne.

Beethoven G major sonata, op. 96, for piano and violin; played by Herr Heschke and Frl. Häbler.

The contrabass is seldom met with as a solo instrument, but in the hands of a good musician it is entirely worthy to be heard. Last autumn Chicago had the rare privilege of hearing a contrabass recital, given by the splendid artist, Vaclav Jiskra, of the Pittsburg Orchestra. At that time THE MUSICAL COURIER, as often happens, was the only paper in the English language which had a representative present. In the report that followed attention was called to the Viennese contrabassist and composer, Franz Simandl, whose concerto and other works were played. He is one of the most productive of the few present day writers for the instrument. The tarantella, by which he was just represented on the Conservatory program, is a high class medium for the instrument. It is conceived in a better variety of rhythm than the usual tarantella, and the melodic trend is very agreeable. The technic involved was chiefly of scales and plain, rapid bowing, though the melodic middle part introduced a passage in harmonics. The romanze by Schwabe was of very much plainer material, hardly beyond the value of the popular.

The Beethoven sonata for piano and violin, opus 96, has unlimited possibilities for involving in a guessing match all those musicians who have not previously heard it. The work was dedicated to Archduke Rudolph, for whom Beethoven must have been trying to write in his lightest, happiest mood. The very first rhythmic figure is enough to start guessing as to who is the composer, and after a couple of lines of the score are traversed, a mazurka figure enters to reinforce the puzzle. Later in the work, a long period of syncopation sounds strangely akin to works of some of the young Northerners of present day Europe. The whole sonata is carried out in a vein of pure lyricism. Notwithstanding the unusual lyricism and the rhythm that seem so far from Beethoven, there are plenty of passages that show fairly good earmarks of the master. Since the



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young woman who played the important violin part is a musician of beautiful talent and equipment, and as she was worthily supported by the piano, the sonata and its playing gave pleasure in every movement.

The Leipzig music publisher, D. Rahter, participated in the recent music trades exposition in Berlin by arranging a concert wherein children were the only performers. Two ensemble numbers consisted of a violin corps of about fifty performers, conducted by Director M. P. Heller; play songs by the children's chorus of the Eichelberg Conservatory, and chamber music compositions. The other conservatories represented were the Stern, Schwantz, Klindworth-Scharwenka and Breslaur.

Mr. Rahter is publisher of most of the Hugo Kaun compositions, as well as the complete works of Tschai-kowsky. At last week's banquet of the Leipzig music dealers Mr. Rahter, in conversation, called attention to the difficulty that composers have in getting publishers, representatives or advisers to attend a rehearsal of new compositions. When Mr. Kaun gave a rehearsal of his works in Leipzig and invited the publishers to come, Mr. Rahter was the only one who answered the call. He liked the compositions well enough to undertake their publication, and the present successful sale of these is his justification for that action.

EUGENE E. SIMPSON.

#### American Institute of Applied Music Recital.

A students' recital at this school Monday evening, May 28, brought forward the following piano, violin and vocal pupils: May K. E. Smith, Anna Gallagher, Ethel Blankenhorn, Katharine Walker, Lila Hall, Georgie Anderson, Lela Quimby, Lucy Washburn, Elizabeth Chaskin, May G. Daland, Frances Smith, Helen Louise Clark, Mrs. E. R. Wade, Messrs. George Doremus, William Small and Alexander Flandreau. June 1 a recital by students at Chamber Music Hall was very enjoyable, marking the twentieth season of the institute. Those who took part were Millie Pfetschinger, Marian C. Mills, Kate G. Powis, Anna Crawford, Edith J. Compton, Isabel Carmen Bonelli, Lydia Wise, Ethel Peckham, Mrs. Felix St. Martin, Mrs. Avis Day Lippincott, Messrs. William Small, Samuel Saron, Sammy Kotler, Nicholas Zan and Walter G. Barker. The participants received many beautiful flowers. The following certificates were awarded:

Graduation certificate in piano playing, Lydia Wise; synthetic teacher's certificates, Hazel M. Westervelt, Gladys L. Whitney, Marian C. Mills, Janie G. Lacy, Lena Leonard, Emma M. Hustace, Bessie van Bomel, Kate G. Powis, Louise E. Murray, Lila Davis, Mary Elizabeth Lyman; supplementary teacher's certificate, Mabel G. Despard; graduation certificates in the theory department, Lydia Wise, Lila M. Hall, Marian C. Mills, Carrie L. Ward, Madge Gould; diploma of Graduation, Lydia Wise; grade credentials, Alice Moliter, Janet W. Daniels, Louise Harnish, Mabel A. Brown, Helen M. Coyne, Marie H. Dennin, George W. Kerr, Alice E. Brown, Irene Frohwein, Dorothy Copeland, Eleanor Lee, Max Kotler, Elizabeth Smith Wade, Annette Davis, Beatrice Burrill, Jessie O. Carroll, Hazel W. Myers, Sophie Lifson.

"Resurrection," Alfano's music-drama, had its first production in French at Brussels.

#### Strassberger Conservatories of Music.

St. Louis, May 31, 1906.

The annual examination of this year's graduating class of the Strassberger Conservatories of Music took place Saturday, Wednesday and Saturday, May 19, 23 and 26.

The Board of Examiners consisted this season of such conscientious members as Charles Galloway (chairman), Dr. Robert Goldbeck, Nathan Sacks, Richard Poppen, Sig. G. Parisi, H. P. Dibble, Richard Stemph, C. W. Kern, Mr. and Mrs. B. Strassberger, Adelaide Kalkman and Director C. Strassberger. The board transacted their duties in the utmost honest manner and the results were most satisfactory.

The following candidates were found qualified in the various courses and awards granted as follows:

Graduates of Third Degree—Awards, diploma of artist course and medal of honor. Irwin F. Hengelsberg, violin, harmony and counterpoint; Esmeralda M. Berry, violin and harmony.

Graduates of Second Degree—Awards, diploma of post-graduating course and gold medal. Nellie R. Lewis, of Missoula, Mont.; Rose D. Weber, Edna O. Gundlach, Richard E. H. Woltjen and Frederick W. Wilking, piano, harmony and counterpoint; Alma W. Hagley, vocal and harmony; Teresa M. Wangler, Gertrude M. Ganter, Bertha E. Harz, piano and harmony; August C. Selmitt, Frank L. Dittmeier and Herbert L. Stein, violin and harmony.

Graduates of First Degree—Award, diploma of teacher's course. Emma M. Schnack, of Boonville, Mo.; Olivia A. DeMette of Belleville, Ill.; Gertrude M. Primus, Olga A. H. Moellman, T. Ursula Dougherty, Irene H. Stockho, Lucille M. Ruehmkoef, Pearl E. du Benrick, Agnes B. Hanick, Julia Bieber, May Farrington, Emilie A. Brockmeier, Bertha M. Nolte, May D. Schum, Jeannine M. Kerwin, Louise A. Boerner, Estella M. Darr and Robert A. Hueltsick, piano and harmony.

Private Course—Award, a certificate. Ottilia M. Cramer, vocal; Lillian M. Peyton of Pinkneyville, Ill.; Alma M. Hoffmeister, Martha McElvain of McLeansborough, Ill.; Leah Zook of Tarkio, Mo.; Mercina L. Lonne, Olga E. Pfenniger, Ida Abrahamson, Clarence Tufts of Belleville, Ill.; William Rushing of Bertrand, Mo., piano; F. R. Chaudet of Prairie du Rocher, Ill., violin.

The graduating exercises will take place Thursday, June 7, at the large hall of the Southside Conservatory and Sunday, June 10, afternoon and evening, at the Olympic Theatre. The program will be announced later.

#### Tenor Strong in Three States.

Edward Strong, tenor soloist on the recent tour of the Chicago Symphony Orchestra, sang in Illinois, Missouri and Kansas, besides those mentioned in a previous issue of this paper. Some notices read as follows:

Among the soloists, Edward Strong, the tenor, scored the triumph of the evening. Mr. Strong's voice has the vibrant, haunting sweetness that marks the tone of the violin and makes the same irresistible appeal to the human heart. He sang the group of songs allotted to him with so much feeling, tenderness and artistic finish that he evoked an enthusiasm seldom witnessed in Peoria. Twice was the tenor encored, each time responding with a song which still further enchanted his hearers. Mr. Strong is one of the finest tenors ever heard in Peoria, and it is greatly to be hoped that we may have an opportunity to hear him again.—Peoria, Ill., Star, May 11, 1906.

It remained for Mr. Strong, the chief soloist in the evening, however, to score the hit of the festival and receive the compliment of a double encore in the final concert, when he sang three charming ballads in a most delightful and artistic manner deserving of the highest praise. His clear, pure tenor was a source of keenest enjoyment to all who heard him.—Peoria, Ill., Journal, May 11, 1906.

Nothing finer than Mr. Strong's rendition of the beautiful rec-

tative, "Comfort Ye," and the air, "Every Valley," was offered by the oratorio. If his rendition of "Comfort Ye" was fine, his "Be-hold and See" was superb. The audience was won into full sympathy with the singer in this effort and hung breathlessly on his every note, the pathos of the air was so strongly and so sympathetically brought out by the soloist. Mr. Strong has a rare voice for oratorio, and Newton never expects to hear a more soulful interpretation of the tenor parts of this oratorio.—Newton, Kan., Journal, May 1, 1906.

The tenor, Mr. Strong, with his fascinating tone quality, superb control and shading, and the purity and richness, especially in the higher register of the voice was the most popular of the out of town soloists. His voice was uniform, smooth, cultured and blended in part singing beautifully. The resonance, purity and velvety qualities of the high tones have perhaps never been surpassed in Galesburg by any artist, and in the solo, "I Cannot Sleep, My Beloved Brain," a depth of pathos and intensity was displayed that was a gem of interpretation and artistic expression.—Galesburg, Ill., Evening Mail, May 3, 1906.

Mr. Strong has a most beautiful voice which he uses with rare discrimination and ease, and his interpretation of everything which he sang showed fine musical feeling and artistic finish.—Tarkio, Mo., Avalanche, May 4, 1906.

The tenor, Edward Strong, one of the favorites of the orchestral concert yesterday afternoon, pleased again last evening. His voice is one of rare temperament, pleasing in the extreme and peculiarly adapted to the work assigned him in the Haydn production (Creation).—Monmouth, Ill., Daily Atlas, May 4, 1906.

#### WANTED.

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SEASON 1906-7

## EMMA SHOWERS

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NOTE: EMMA SHOWERS appeared as Soloist at Gerardy and Marteau Concerts this season just ending and scored sufficient success to be re-engaged in several places for a recital next season.

SUMMER  
AND  
FALL ENGAGEMENTS OF

## SOUSA AND HIS BAND

Willow Grove Park, Philadelphia, Pa. (Seventh Annual Season, Aug. 12, Sept. 3, incl.)  
Western Pa. Exposition, Pittsburgh, Pa. (Ninth Successive Season), Sept. 17, 22, incl.  
Food Fair, Boston, Mass. (Third Engagement), Oct. 15, 27.

NOTE—Twenty-Eighth Semi-Annual Tour, just completed, has covered 211 concerts in 189 different cities, with 14,493 miles of travel in 31 States of the Union.

## CINCINNATI.

CINCINNATI, June 2, 1906.

The convention of the Ohio Music Teachers' Association, which will occur in this city on June 20-21-22, will be a notable assemblage of musicians from all over the State. Headquarters will be in the Odeon College of Music, which is well fitted for the recitals, concerts and business sessions. Although a great deal of the time will be taken up by lectures, recitals, concerts, round-table discussions, &c., nevertheless an innovation will be the social affairs which are to be arranged for the pleasure of the members and for the express purpose of giving all an opportunity to learn to know each other better. This is a splendid idea, and will be of much benefit to all, while it will be a decided relief from the routine work, which is, though it be ever so interesting, just a little monotonous. Philip Werthner, of this city, president of the organization, is the prime factor in this innovation, and is working hard to make this feature one of permanence for following conventions. He has appointed forty local musicians to serve on various committees, who will make arrangements for the effective working out of this splendid scheme.

At the annual commencement exercises of the College of Music, to be held in Music Hall, June 7, prominent places on the program will be given to Emma Beiser, pianist, from the class of Albino Gorno, and Mathilda Stuebing, elocutionist, from Janet Mannheimer's class. Miss Beiser and Miss Stuebing are the only post graduates of the year, and are, therefore, entitled to special distinction. Miss Beiser will play the entire Liszt E flat concerto, with accompaniment of full orchestra. Other soloists will be Ada Zeller, of Signor Gorno's class, and Alma Marks, contralto, and Flora Schwartz, soprano, of Signor Mattioli's class. The college orchestra, augmented by wind instruments from the local symphony forces, will play the symphony in G, No. 11, by Haydn, while the college ladies' chorus will sing Dvorák's "Echoes from Moravia" and Dr. N. J. Elsenheimer's "Eventide." Dr. Sylvester S. Scoville, ex-president of the University of Wooster, Ohio, will be the orator of the evening, and as he is recognized as a very fine speaker, his presence will be an interesting feature of the program. Dr. Scoville will likely choose for his subject the "Mission of the Musician." This excellent program should prove a fitting climax to the series of musical and literary events of the past year.

On Tuesday afternoon (May 29) Lillian Arkell Rixford, of the organ department of the College of Music, presented her pupils in an interesting recital, assisted by voice pupils of Tecla Vigna. Signor Gorno presented a class of his advanced pupils, assisted by Percy Fullenweider, of José Marien's violin class, on May 29, and on May 31 the pupils of Signor Mattioli gave a recital. Gertrude Beryl Dalton and Mary Love Akels, both of Signor Gorno's piano class, will give an evening of solo and ensemble numbers, assisted by Florence Hardeman, violinist, of Mr. Marien's class, and Frances Fisher, pupil of Tecla Vigna, on June 4, and on June 5 Emma Beiser, post graduate pupil of Signor Gorno, will give a recital, assisted by Flora Schwartz, pupil of Signor Mattioli. Miss Beiser's program will include the prelude and fugue in G major, from the "Well Tempered Clavichord" of Bach; novelette in E major, Schumann; berceuse, G flat, Henselt; etude, C minor, Chopin; "In Autumn," Moszkowski; "Venezia e Napoli," Liszt, and the Saint-Saëns transcription for piano of the "Kermess" from Gounod's "Faust." Miss Schwartz will sing the "O Don Fatale" aria from Verdi's "Don Carlos," and "Fremung" and "Hinaus," by Ries.

In the Odeon on May 31, Hans Seitz, of the College of Music faculty, gave a farewell vocal recital, assisted by Dr. N. J. Elsenheimer, piano, and George A. Rogovoy, cello, also of the faculty. Mr. Seitz sang with remarkable lucidity of style "Das Fischermädchen," by Schubert; "Ich hab' im Traum geweinet," Schumann; "Die Waldhexe," Rubinstein; "Morgen," Strauss; "In der Fremde," Van der Stucken; "Stell auf den Fisch," Elsenheimer; "Lenz," Hildach; "Dahrim," Hugo Kaun; "Mein Schatzlein," Max Reger, and "Wotan's Farewell," from "Die Walküre." In all of these songs he was assisted by Dr. Elsenheimer, whose accompaniments are always characterized by the soundest musicianship and absolute finish and repose. Mr. Rogovoy and Dr. Elsenheimer played the F major sonata for cello and piano, op. 5, No. 1, by Beethoven. Mr. Seitz leaves for Syracuse, N. Y., shortly, where he will fill an important position as teacher. He has the well wishes of a large host of Cincinnati friends.

At the Cincinnati Conservatory of Music the past week was one of unusual activity. On Wednesday evening the chamber music concert by Wilhelm Kraupner and Bernard and Julius Sturm was given before a representative audience which entirely filled the large auditorium of that institution. Only two numbers appeared on the program:

the heroic A minor sonata for violin and piano, by Rubinstein, and that remarkable tribute of one artist to the memory of a fellow artist—Tschaiakowsky's A minor trio for violin, cello and piano, dedicated to Anton Rubinstein. The playing of the trio was quite equal in expressing the musical thought of the two great composers and was notable for its beautiful phrasing and fine tone quality. As a whole the performance was in every sense a delight and satisfaction.

Hans Richard, who was added to the Conservatory faculty some months ago and who appeared with great success with the local symphony orchestra during the past season, presented his pupils in a recital on June 2. The program was a most pretentious one, embodying such works as the "Carnival," op. 9; sonata, G minor, of Schumann, concerto, D minor, of Rubinstein, and various compositions by Chopin. The participants were: Jean McCroskey, Florence Grace Graeter, Alma Schneider, Evelyn Wyndham and Martha Alma Norton. June 1, Bertha M. Froelich, pupil of Albert Berne, gave a piano recital assisted by Emma Norton, violinist of Mr. Tirindelli's class, and on June 2 Mr. Berne presented a large class of pupils in a program of miscellaneous works. On Friday afternoon, June 1, the pupils of Ethel Filand gave a piano recital assisted by Margherita and Wanda Tirindelli, of Miss Bauer's class, and Clarissa Crawford, pupil of Mr. Tirindelli. The pupils from the class of Mr. Evans will be presented by their teacher in a recital for piano June 4. Grace Fortune, a little miss of twelve years, will play the second and third movements of the Beethoven C major concerto, having played the first movement of this work at a recent recital with orchestra accompaniment, and created quite a sensation by her remarkable performance. The other pupils to appear are: Margaret Sweeney, Louise Harrison, Minnie Derby, Alice Langdon and George Leighton.

The operatic department of the Oscar Ehrgott Vocal School has just closed a contract with the Coney Island Company for four weeks of repertory opera in July under the direction of Oscar Ehrgott. The oratorio department of this school will present Haydn's oratorio, "The Creation" at the Auditorium June 14, under Ehrgott's direction. The soloists will be from the school's forces, and a string orchestra, piano and organ will assist.

Octavia Stevenson, of the Romeo Gorno Piano School, and Virginia A. Gottlieb, of the Ehrgott Vocal School, will give a recital in the music room of the school June 11. Romeo Gorno presented the following pupils in a recital of well selected numbers on May 28: Neva Remde, Florence Mabery, Alice Eisen and Eliza Abbott. They were assisted by Lavona Watson, Gertrude Knapp and Giacinto Gorno, brother of Romeo Gorno, all pupils of Oscar Ehrgott. Romeo Gorno will shortly announce the dates of his final pupils' recitals.

Elizabeth Parks and A. F. Arthur Henkel, of the Metropolitan College of Music, gave a vocal and piano concert at Cynthiana, Ky., for the Ladies' Musical Club on May 24.

The performance of the cantata "Lazarus," given under the direction of Griffith L. Gordon, pupil in composition of Dr. N. J. Elsenheimer of the College of Music, at the Central Christian Church, Lexington, Ky., was a decided success. The chorus was assisted by solo voices, piano, organ and brass quartet. Mr. Gordon is at present head of the theory department of the Lexington Conservatory of Music.

Emma Heckle, the soprano and singing teacher of Cincinnati, with some of her advanced pupils, and Celeste Seymour, violinist, will give a concert at the Bodman Widow Home, Cincinnati, June 7. The concert is to celebrate the twenty-fifth anniversary of the institution.

Ida Lichtenstater, of Lima, Ohio, who recently made her debut as a concert pianist, has been invited to give a recital before the Ohio Music Teachers' convention. Miss Lichtenstater is a graduate of the Conservatory of Music and a former pupil of Theodore Bohlmann. For the past three years she has been continuing her studies under Godowsky in Berlin.

Kopp's Military Band, under the direction of William J. Kopp, first trumpet of the Cincinnati Symphony Orchestra, will be quite a feature of the coming season. Mr. Kopp has surrounded himself with young and ambitious material, and his success of the past two seasons will no doubt be repeated. The band has a number of out of town engagements.

Dean W. S. Sterling, of the Metropolitan School of Music, will again have charge of the musical department of the Winona Summer School at Winona Lake, Ind. Richard

Schliwen, violin, and Elizabeth Mathraj, voice, will also be in the faculty.

The Arion Choral Society gave an enjoyable evening at the German M. E. Church on May 31. The pastor, Rev. F. A. Schumann, delivered an address on "Music."

Word has been received of the safe arrival of Mr. Van der Stucken, conductor of the Symphony Orchestra, at Hamburg on Sunday, May 20. Mr. Van der Stucken writes that the voyage was a most pleasant one and that it has been of great benefit to him after his strenuous work of the past season. Mr. Van der Stucken will attend all the big musical events in the different cities of Germany during the next two months. Toward the end of the month he will go to Essen, where the Tonkünstler Versammlung takes place, and where all the celebrities, as Strauss, Max Reger, Humperdinck, Schillings, &c., meet. The Versammlung will last three days, with vocal, instrumental, orchestral and choral concerts, morning, noon and night. The programs are given over entirely to new compositions. Later he will attend the Lower Rhine Festival at Aachen, which also lasts three days.

ALFRED SCHEHL.

## NEW PUBLICATIONS.

If any proof had been needed that Algernon Ashton is able to do something else besides carrying on an appalling correspondence with the daily and weekly press of all lands (THE MUSICAL COURIER has been honored with especial liberality in that regard) then such proof is amply furnished by a batch of compositions put forth by the champion letter writer and published by N. Simrock, of Berlin. The musical muse of Ashton is on a par with his epistolary talent, for it should not be forgotten that although our graphist writes much, he also writes well, and always has something to say. Many persons have been wondering whether the Ashton letters are like St. Paul's epistles to the Ephesians, which were never answered so far as any record tells. The Ashton compositions should fare much better, however, and their creator will undoubtedly hear from them in the shape of good press notices and frequent concert productions. The collection contains first of all, "Zwei Lieder," the first one written on that tolerably familiar poem by Heine, "Ein Fichtenbaum steht einsam;" and the second one being a setting of a lyric by Wolfgang Müller, entitled "Die Luft so Still." In both of these songs Mr. Ashton reveals a thorough knowledge of the best lied styles (as exemplified in the works of Schubert, Schumann, Franz and Brahms), and yet their facture and content cannot be said to sound unoriginal. There is in the Ashton songs also a fund of real melody and an intimate knowledge of the limitations of the voice. "Drei Elegien," a set of piano numbers, is on the whole not as good a piece of work as the lieder. These elegies suffer from monotony of mood and color. They are written in the Correct Leipzig Conservatory style so far as harmony and counterpoint are concerned, but they lack spontaneity and charm of melodic invention. The same criticism applies also to the "Vier Concertstuecke," a series containing a capriccio, impromptu, scherzo, and toccata. Ashton seems to be essentially a song writer.

Wilson G. Smith has long ago demonstrated his superior gifts as a compiler and composer of piano works meant to serve pedagogic purposes. His octavo studies hold an honored place in the teacher's repertory, and at least half a dozen of his arpeggio and scale studies belong to the best that has been written in the domain of instructive technical works for the piano. Smith's latest contribution to his special field is a book of suggestions for the study of the Cramer etudes (as edited by Hans von Bülow) with modifications and variants in phrasing and rhythm. Although in the title of the book nothing is said about touch, it is that department of piano playing which receives the most consideration from the author, and the manner of his handling shows him to be acquainted with the chief needs of the student. Whole libraries have been written on the correct manner of acquiring a Rosenthalian technic, but the secrets of a varied and sympathetic touch generally remain locked in the teacher's breast. Smith has changed all that and he supplies the ambitious learner with a wealth of study material that is bound to be productive of the best results if faithfully practiced according to the clearly annotated directions. The general system of the book follows the modern theory of variety in study, or, as the Smith preface says much more clearly: "To view a technical figure from the point of diversified and dissimilar phrasings is a method of instruction rich in the possibilities and potentialities of both mental and technical development. It has become a modern instance, that technic is more a mental concept than physical acquirement, and the fact that one single study—by variation in treatment—can be made to serve many purposes, makes the road to Parnassus not only easier, but one of mental enjoyment." Wilson G. Smith certainly carries out in performance what he promises in his preface.



## MUSIC IN CANADA.

TORONTO, June 2, 1906.

This week Mr. Vogt completes his reorganization of the Mendelssohn Choir, which will give four concerts at Massey Hall, in Toronto, next February. The standard of admission to the chorus is being raised each season.

Madame Mantelli, formerly of the Metropolitan Opera House, New York, has been singing at the Princess Theatre here this week in "Il Trovatore." An English grand opera company supports the prima donna.

Donald MacGregor, baritone, sang in Brockville last week, winning enthusiastic comments from the Record's critic.

Among Canadian musicians who will teach in New York next season is Elizabeth Topping, pianist, who recently returned from a successful concert tour in the Western States.

H. M. Fletcher is organizing the sixth large elementary chorus of the People's Choral Union, which will meet for its first rehearsal on September 10.

J. D. Richardson, of the Toronto College of Music staff, and musical director of the Broadway Tabernacle, leaves on June 9 for a three months' visit to England and the Continent. He will be accompanied by Mrs. Richardson.

A Canadian musical bureau, in charge of William Campbell, University avenue, Toronto, is making arrangements for artists' engagements of next season.

J. M. Sherlock has resigned his position as choirmaster at Carleton Street Methodist Church, where he presided for seven years, the choir becoming the foundation for the Sherlock Oratorio Society.

May Rhea von Gunten, pianist, pupil of Frank S. Welsman, presented an artistic program at the College of Music on May 25. Mr. Welsman meets with great success as a teacher, while as a pianist he again delighted large audiences this season.

Mary Hewitt Smart, one of the most successful of Toronto vocal teachers, will give a pupils' recital on Tuesday evening, June 5, at St. Margaret's College. Lena Hayes, violinist, and Miss Quehen and Miss Smart, accompanists, will assist.

Bcn Greet and his English company will present Shakespearean plays on the residence garden of the University on June 6, 7 and 9.

A creditable recital was given by pupils of the School of Expression at the Toronto Conservatory of Music on the evening of May 29.

Madeline O'Brien and Davidson Ketchum, pupils of the accomplished pianist and teacher, Mrs. A. D. Cartwright, presented an interesting program last evening, June 1, in the Assembly Hall of the Normal School.

This year the annual concert given by the College of Music at Massey Hall will take place next fall, instead of this month. Dr. and Mrs. Torrington will soon start on their trip to the Pacific Coast.

On May 25 the choir of Trinity Methodist Church presented Edith J. Miller, the retiring organist, with a candelabra and picture of the choir. The congregation, as a token of appreciation of her eight years of service, and in view of her approaching marriage, gave the gifted young organist a cabinet of silver and purse of gold. Miss Miller's successor is Peter Kennedy, who has had fifteen years' experience in connection with church music.

Much interest is centered in the Toronto Conservatory of Music's Commencement exercises at Massey Hall on the evening of June 28. An orchestra will contribute assistance to the musical part of the program.

MAY HAMILTON.

## NEWARK.

NEWARK, N. J., June 2, 1906.

Anna M. Joralemon gave a studio musicale on Saturday evening, June 2. Mrs. Joralemon is an exponent of the Virgil Clavier method, and has met with much success. The program, embracing pupils of the elementary and intermediate grades, opened with demonstrations of the Clavier exercises, which were followed by numbers from the modern and romantic schools.

Mr. and Mrs. Paul Petry united in a joint vocal and piano recital in Roseville on May 29, under the auspices of the Wats Club. Mrs. Petry's piano playing was much admired, and Mr. Petry, as usual, was the finished artist.

Louis Arthur Russell will give a lecture on "Some Dan-

gerous Vocal Doctrines," Friday evening, in the chapel of the Peddie Memorial Church.

The Cantata Club of Montclair, which recently gave a concert at the Montclair Club House, under the direction of Albert Gerard Thiers, the New York tenor and conductor, was a most pleasant and gratifying surprise to its many friends and supporters. The club sang Arthur E. Fisher's setting of Longfellow's poem, "The Wreck of the Hesperus"; Shield's "O Happy Fair, or the Loadstars"; Mozart's "Yet Once Again"; Chaminade's "The Mariner's Christmas" and "St. John's Eve." The soloists were Mrs. J. M. Goodsell, Mrs. William T. Ropes; and quartet composed of Mrs. W. W. Caldwell, Mrs. Fred Hawkins, Mrs. Fred Rosenberg, Mrs. William Ropes. Mr. Thiers sang the following solos: "Morgen" and "Allerseelen," Strauss; Fontenailles' "Obstination"; Duprato's "Ici Bas"; Pessard's "Bonjour Suzan." Mlle. Clerise, a talented harpist, assisted.

EVELYN KAESMANN.

## MUSICAL MONTREAL.

MONTREAL, June 2, 1906.

The fifty-eighth concert by the pupils of the Montreal Conservatory of Music, of which C. E. Seifert is the director, took place last night in the Y. M. C. A. Hall. Following is the program:

Petite Symphony, C major (first movement).....Gebauer  
Hilda Walker, Mollie Carter, Marie Demers, Muriel Monk, Belle Bryson; Masters Albert Hamel, Jimmy McCall, Kenneth Julian, Wilfrid Small, Stanley Sproule; J. McNiven, R. Murray, first violins; Florence Mills, Alice Wills, Arthur Hamel, Willie Miskin, second violins; Jeanne Ross, Ethel Jamieson, Robert Bryson, violas; Anita Allen, Myrtle Giroux, Ernest Gagnon, violoncellos; T. O. Dionne, double bass; Dolly Lucas, flute part; Mrs. C. E. Seifert, piano.

Vocal—  
Maiden Song.....Meyer-Helmund  
Were I a Bird of Air.....Hilff  
May Williams.

Violoncello and Viola—  
A Child's Prayer.....Fitznaghen  
A Russian's Lament, Song.....  
Misses A. Allen, M. Giroux, Mr. E. Gagnon, violoncellos; Misses J. Ross, E. Jamieson, D. Lucas, Mr. R. Bryson, violas.

Piano Ensemble Class (first step in Piano Playing)—  
Waltz.....Mueller  
Folk Song.....Schwalm  
Mildred Slater, Madeline Walker.

Winter, Good-Bye.....Schwalm  
Emilie Kraese, Eva Schmidt.  
Maiden, Wherefore Weepst Thou?.....Schwalm  
The Mill.....Tschirch  
Vera and Anita Allen.

Boat Song.....Diabelli  
Eva Schmidt, Fanny Gold.  
Slumber Song.....Schwalm  
Waltz.....Tschirch  
Pearl Withycomb, Gertrude Brown.

Folk Song.....Schwalm  
Alexander March.....Schwalm  
Vaughan Woolley, Marcus Mullin.

Moderato.....Diabelli  
Ethel Cox, D. Lucas.  
Andante Cantabile.....Diabelli  
Slow Waltz.....Schwalm  
Ida Simon, D. Lucas.

Festival March (six hands).....Behr  
Miss Schmidt, Edith Jamieson, D. Lucas.  
Vocal, Angel's Serenade, with Violin Obligato.....Braga  
Ruth Martin.

Violin Class, First, Second and Third Grades—Ruth Duncan, M. Carter, H. Walker, M. Demers, F. Mills, A. Wills, J. Ross, E. Jamieson, D. Lucas, M. Monk; J. McCall, Arthur Hamel, Albert Hamel, K. Julian, W. Small, S. Sproule, W. Miskin, J. McNiven, R. Bryson, R. Murray, violins; Misses A. Allen, M. Giroux, Mr. E. Gagnon, violoncellos.

Berceuse, op. 160, No. 1.....Kohler  
Waltz, op. 26, No. 2.....Sitt  
Misses F. Mills, J. Ross, E. Jamieson, D. Lucas; Masters W. Small, Albert Hamel, Arthur Hamel, W. Miskin.

Le Petit Tambour.....David  
W. Small.  
Theme et Variations.....Bellini  
Miss Jamieson.

Air Varié, op. 89, sur un Theme de Bellini.....Dancie  
Miss Ross.  
Vocal, Florian Song.....Godard  
E. Wray.

Piano Solos—  
Consolation.....Mendelssohn  
Edith Jamieson.  
Mignonne.....Thoma  
Miss Giroux.

Faith.....Mendelssohn-Bartholdy  
Pearl Miller.  
Light Staccato Exercise, op. 221, No. 2.....Spindler  
Miss Wills.

Au Matin.....Godard  
Jean Kinloch.  
Impromptu, op. 142.....Schubert  
Miss Martin.

Violin Solo, Concerto, A major, for Violin Solo with Piano Accompaniment.....Rode  
Moderato. Allegro. Rondo con Spirito.  
Miss Dolly Lucas, Mrs. C. E. Seifert at the Piano.

Vocal, Evening Star, from the Opera, Tannhäuser.....Wagner  
A Givin.  
Piano Solo, Concerto, D major, after Cotta Ed., No. 20, for Piano Solo with String Quintet Accompaniment (first movement).....Mozart  
Belle Bryson.

Dolly Lucas, Jeanne Ross, first violins; Wilfrid Small, Florence Mills, second violins; Ethel Jamieson, Robert Bryson, violas; Myrtle Giroux, violoncello; T. O. Dionne, double bass.

Vocal, O. Wings of Song.....Mendelssohn  
A. Givin.

Golden Sonata, for Piano, two Violins, Violoncello and Double

Bass, arr. by Gustav Jensen.....Purcell  
Mrs. Seifert, piano; Misses D. Lucas, J. Ross, first violins; Misses E. Jamieson, F. Mills, second violins; Miss M. Giroux, violoncello; T. O. Dionne, double bass.

Dolly Lucas, who is only fourteen years of age, but who is already a fine player, carried off the honors of the evening. She played the concerto with a clear, healthy, musical tone, faultless of intonation and intelligence. Master Small, also a very talented boy, aroused enthusiasm, and he had to repeat his number. Among the pianists, Miss Bryson, who played the allegro from the Mozart concerto with technical facility and a musical touch. The ensemble performance was indeed admirable. Taken all in all, it was the best entertainment given by the pupils of that institution so far, and once more Mr. and Mrs. Seifert proved themselves reliable teachers and excellent musicians. There was hardly a vacant seat in the hall, and the audience was a most fashionable one.

HARRY B. COHN.

## SYRACUSE.

210 NIXON STREET,  
SYRACUSE, N. Y., May 31, 1906.

The music event of the week here was the excellent recital by the pupils of Richard Grant Calthrop, Tuesday evening at Assembly Hall. The audience, with its usual quota of fond papas and mammas, was representative of the best circles in town. Clarence W. Burr, John Slocum, Charles Ballord, George Williams and R. S. Mercer were the basses on the program, and they showed the results of their instructor's excellent principles of tone production and the inspiration which Professor Calthrop's beautiful voice and personal magnetism affords in an able manner.

William Alexander Snyder, tenor at the First Presbyterian Church, has already established a reputation as a reliable singer and the possessor of an unusually good tenor voice. Vincent Yates, another of Professor Calthrop's tenors, showed that though young in years he had the ability to produce some very pleasing tones. Of the sopranos, Fanny M. Bailey, of the First Presbyterian Quartet, and Alice Ethel Webb were the shining lights. Miss Bailey has a beautiful, smooth and rich soprano, and she sings with style and artistic insight. Miss Webb's voice is a pure lyric soprano, large in compass, and with particularly beautiful head tones. Another pleasing voice was shown by Bessie Williamson. Pauline Baumer and Lena Brooks revealed voices of good quality.

The ensemble numbers, including the motet "Tenebra Factae Sunt," by Palestrina, and the sextet from "Lucia," were well received. The sextet was particularly well sung. Merriam Sprague and R. S. Mercer sang an interesting duet, "Birds of Passage," Hildach.

The complete program follows:  
Motet, Tenebra Factae Sunt.....Palestrina  
Fanny Bailey, Merriam Sprague, Minnie Smith, William A. Snyder, Mr. Calthrop.

Verborghheit.....Wolf  
R. S. Mercer.

The Happiest Land.....Jude  
John H. Slocum.  
Lovely Spring.....Cuenen  
Lena J. Brooks, Auburn.

A Red, Red Rose.....Hastings  
Vincent M. Yates.

Duet, Passage Bird's Farewell.....Hildach  
Merriam Sprague and R. S. Mercer.

Spinning Song.....Lehmann  
Pauline Baumer.

Don Juan's Serenade.....Tschakowsky  
George B. Williams.

Fairy Lullaby.....Beach  
Alice Ethel Webb.

Had a Horse.....Korbay  
Charles Ballord.

Sextet, Lucia di Lammermoor.....Donizetti  
Merriam Sprague, Minnie Smith, William A. Snyder, R. S. Mercer, Clarence W. Burr and Mr. Calthrop.

Lend Me Thy Fillet, Love.....Brockway  
Mr. Burr.

Gute Nacht.....Dvorak  
Bessie Williamson.

In a Year.....Van Der Stucken  
Mr. Snyder.

Cradle Song.....Brahms  
I Know a Hill.....Whelpley  
Fanny Bailey.

The chairmen, dates and composers for the next season's programs of the Morning Musicales have been selected. Mrs. Alexander W. Brown will be in charge of the vocal and A. Kathleen King of the instrumental music. October 31, Mrs. Carlton A. Chase, miscellaneous; November 14, Mrs. Reginald Bulley, Bach and Handel; November 28, Mrs. Gates, Frensdorf song cycle; December 12, Mrs. Cornell Blanding and Gertrude Woodhull, French composers; December 26, Annie Eaton, miscellaneous; January 9, Mrs. C. N. Damon, selected; January 23, Mrs. Aurin Chase, chamber music; February 6, Mrs. John R. Clancy, Wagner; February 20, Mrs. Louis Phillips, Grieg; March 6, Eva Born, selected; March 20, Mary Stewart, French composers; April 13, Mrs. F. W. Weedon, miscellaneous; April 17, Flora Dawson and Mrs. William S. Teal, miscellaneous.

FREDERICK V. BRUNS.

## Zudie Harris Married.

On May 12, Zudie Harris, the widely known pianist, was married to William Reinecke, in Louisville, Ky.

## ADVANCE OF MUSIC IN COLUMBUS, OHIO—Continued From Page 17.

Mullen is the assisting singer. Miss Skinner is the only Edward MacDowell pupil in Columbus.

Ruth Dickinson has just returned from a year abroad, a part of which time she studied violin with Matthieu Crickboom, of Brussels.

#### Alice Turner Parnell.

Alice Turner Parnell has just returned from London, England, where for five years she has been a private pupil of Henry Blower, who is one of the first masters of the Royal College of Music.

Mrs. Parnell has taken a studio at 26 South Third street.



ALICE TURNER PARNELL.

and begins at once with a class of pupils, many of whom came to her twenty-four hours after she arrived in the city.

As Alice Turner, all Columbus knew her, and although she has been in London as student, concert singer and recitalist, she returns to her old home unspoiled and ready to accept her place in the music life of our city.

While in London Miss Turner became Mrs. John Oldfield Parnell, and her American relatives and friends feared she would never again return to her native land to reside; but she has persuaded her husband to come to America, adopt it for a permanent residence, and they have chosen (wisely, to be sure) to locate where she was well known, honored and beloved.

Mrs. Parnell was a pupil for many years of the late Otto Engwerson, who advised her to go to London and person-



Baker Art Gallery.

MAUDE WENTZ MACDONALD.

ally placed her in Henry Blower's hands as a pupil. She had been an assistant to Mr. Engwerson in his Columbus class, in Shepardson College, Grantville, and afterward she taught in Otterbein College.

Mrs. Parnell has a fine dramatic soprano voice, at once very powerful and sweet and well adapted to oratorio and dramatic work. Her repertory includes "Creation," "Messiah," "Elijah," "Samson," "St. Paul," "Judas Maccabeus," "Redemption," "Golden Legend," "Hiawatha," "Hear My Prayer," "Stabat Mater," "King Olaf," and many others. Arias from all the great operas and programs of ballads are also included. A limited number of concert and oratorio engagements will be accepted. Address Alice Turner Parnell, 26 South Third street, Columbus, Ohio.

#### Effie Weir Fisher.

Five years as solo contralto of King Avenue Methodist Church choir, to which has been added three years as contralto in the quartet of the same church, is the splendid record to Effie Weir Fisher, and this does not half tell the tale of music work this pleasing singer has done in Columbus. Her training was begun with the late Otto Engwerson, with whom she studied faithfully for several years. Afterward she became one of Harry B. Turpin's pupils, and has been one of his first singers for the past three or four years.

Mrs. Fisher's forte is the singing of devotional songs, and she is frequently sought for when songs of feeling and religious tenderness are required, though she can adapt herself to the romantic songs as well. When the Orpheus Club gave "Maritana" she was chosen for the principal soloist. When C. H. Boardman presented King Avenue Church with a fine pipe organ, with the gift was the stipulation that Mrs. Fisher was to sing and be the only vocalist at the inauguration concert. For weddings as well as funerals she is desired, because of the quality of plaintive tenderness her voice holds. Drawing room musicales, public recitals, special song programs are the kind of functions in which she excels, rarely choosing arias from operas, but frequently the choice solos from oratorios.

One especially pretty program which she gave recently was at a matinee musicale at the Phelps Collegiate School for Girls, the numbers all lullabys and spring songs. When Grace Wassall's Shakespeare songs were introduced here Mr. Turpin chose Mrs. Fisher for one of the contraltos in the quartet. A voice of large range, tender and sweet, as well as rich and broad, a gracious personality, yet a dignified presence, and a musicianly soul—these are a few of the qualities of this singer.

#### The Mesdames MacDonald.

It is indeed rare to find two singers (related only by law, in having married brothers) who sing so beautifully together as do the Mesdames Edith Sage MacDonald and Maud Wentz MacDonald. Edith Sage MacDonald comes from a family of musicians and music lovers, and is a native of Columbus. When she was a schoolgirl she was recognized as a singer of uncommon gifts, which rapidly made her a much demanded singer when special local affairs were arranged. After a course of lessons with Miss Wentz (now Mrs. MacDonald), Mrs. Edith Sage MacDonald studied with Harry B. Turpin, whose pupil she since has been. For some time she has been one of the leading sopranos of the city, having a big, true, brilliant voice, much dramatic ability, uncommon beauty of tone, and a certain charm that has won her a sure place in the hearts of the people. When operas have been given by the Orpheus Club, Edith Sage MacDonald has usually been chosen for the leading soprano part. An excellent sight reader and is possessed of a natural sense of rhythm, she is always a valuable factor in large choral works. She has sung soprano solos in "Parsifal," "Lohengrin," "Chimes of Normandy," "Mikado," "Mariana," "Swan and Skylark," "Eve," and numerous other operas and large choral compositions.

A much desired choir soprano, she has been the soloist in the principal churches of the city, serving Bond Street M. E. Church four years, lately joining Maude Wentz MacDonald at Broad Street Presbyterian Church, where they now sing duets and solos for public service, the church preferring these two finished singers to a quartet or chorus choir.

Maude Wentz came to Columbus about eleven years ago to accept an engagement of solo contralto singer in Broad Street Presbyterian Church. Before she came to Columbus she had been a pupil of John Dennis Mehan, then of Detroit, now of New York. Several years later she went to London, where she became a member of the Bailey home and a pupil of Georg Henschel, who gave her much in interpretation and style. Since her return from London she has been and now is a pupil of Harry B. Turpin. Maude Wentz MacDonald's voice is a gloriously rich contralto of

wide range, full of gorgeous color, and her renditions are most intelligent.

As a church singer she has rare qualities of discrimination in tone colors, always giving to her religious service a churchly, devotional atmosphere. As a woman her person-



Baker Art Gallery.

EFFIE WEIR FISHER.

ality is attractive, her bearing queenly. Her repertoire is large, comprising all the songs of the romantic school, many of the classics, and the principal oratorios and cantatas. Many of the famous choral works, such as motets, masses and cycles have also been among her recent numbers.

Now these two delightful women, who had separately made their reputations as singers, have joined forces, and though accepting engagements singly, they prefer what they are pleased to call their duet concerts, having prepared a dozen or more stunning programs which include programs especially adapted for sacred concerts, programs of opera songs, romance, folk and miscellaneous compositions. In private life Mrs. Edith is Mrs. Andrew MacDonald and Mrs. Maude is Mrs. Peter D. MacDonald, but so popular had they become before they were married they are still chiefly known in the music world by their own names.

#### Other Columbus Musicians.

Two of the most delightful music folk of the city, who freely give their services to any worthy cause, and whose drawing room musicales are rare treats, are Mr. and Mrs. Amor W. Sharp, of East Main street. Mrs. Sharp was



Baker Art Gallery.

EDITH SAGE MACDONALD.



educated in Boston, and has a big soprano voice of lovely quality, and also a charming personality. Mr. Sharp is a fine all around musician, organist, baritone and splendid accompanist. He was a pupil of Watkin Mills.

For some past years the Sharps have been heard only in duet musicales, with probably one group of solos from each singer, Mr. Sharp playing all accompaniments.

Those who have heard George and Lillian Henschel say that no other singers have been so like them as the Sharps. Mrs. Sharp's mother, Mrs. Windle, was a fine alto of the days of Emma Lathrop Lewis, and, another notable quartet in old Trinity Church days was Emma Lathrop Lewis, Mrs. Windle, Charles Hayden and Harry Frilman.

Elise Sinks Jones, a lyric soprano, still calls Columbus home, but her husband's interests have recently taken them to Pittsburg. She is a very artistic singer and numbers her friends and admirers by scores.

#### The Baker Art Gallery.

Nearly all of the photographs of Columbus, Ohio, artists used in this edition are the product of the Baker Art Gallery of that city. The work speaks for itself, and the col-



RECEPTION ROOM IN BAKER ART GALLERY.

lection is a splendid one. It is the leading firm in Columbus in this line of work, as many celebrated artists have secured their favorite photographs from the Baker Art Gallery for years. The Baker photographs bear a distinctiveness of pose, style and finish that display much originality.

#### AKRON.

AKRON, Ohio, June 2, 1906.

The Tuesday Musical Club, of Akron, Ohio, closed its nineteenth year on May 10 after a very successful season of concerts and study.

During the year it has given fifteen afternoon and three evening concerts, held various meetings for study of programs, and is now preparing to send its chorus to compete for the prize under the baton of Evan Williams, at the Eisteddfod, which will be held in Canton on July 4.

The afternoon series of recitals, held in the new German-American Music Hall, opened auspiciously with the Cincinnati Ladies Cremona Orchestra, which concert was followed by a reception and social hour in the club parlors.

An organ recital by Charles E. Clemens, Cleveland, and a number of "Composer Concerts," given by Mr. James H. Rogers, Wilson G. Smith, Patty Stair and Charles S. Burnham, all of Cleveland, maintained the high standard.

Other programs included Caroline Harter, violin; De'ta Harris, contralto, and club talent, prominent among whom were Mrs. Frank A. Seiberling, contralto; Anna Allison Jones-Rankin, contralto; Mrs. D. L. Marvin, soprano; Mrs. Edward P. Otis, soprano; Katherine McMillen, soprano;

Katherine Bruot, piano; Caryle Sylla, piano; Estelle Musson, piano; Grace Upham, contralto; Augustus LeCroix, tenor; Bertha Emery, organ; Caradoc Griffith, tenor; Mrs. W. L. Naumann, violin; Elsa Haeblerline, piano; Elsa Feddersen, soprano; Stella Meyer, piano; Grace Dodge, piano; Mrs. R. M. Wanamaker, soprano; Beatrice McCue, contralto; G. C. Donaldson, baritone; Harry Cole, tenor; and Mr. E. H. Upham, tenor.

A notable program was the melodrama "Enoch Arden," by Richard Strauss, which was given fine interpretation by Mrs. J. Edward Good, reader, and Belle Kennedy at the piano; another afternoon was devoted to a lecture recital on "Lohengrin," by Emil Ring, of Cleveland, in which this conductor and composer gave a fine idea of the music and story of Wagner's masterpiece.

The evening concerts were three in number, the first given by the club chorus, with Corinne Rider-Kelsey as soloist and in song recital.

The Kneisel Quartet gave the second concert of the series, of whose worth no commendation is necessary, and the closing concert was the performance in concert form of Wagner's "Lohengrin," given by the club chorus; Emil Ring, conductor, with piano, organ and orchestral accompaniment.

The soloists for this work were: Elsa, Minnie Fiske-Griffin, Chicago; Ortrud, Isabelle Bouton, New York; Lohengrin, Evan Williams, Akron (recently of London); Frederick, Harold Luckstone, New York; King, Francis Sadlier, Cleveland; Frederick, G. C. Donaldson, Akron.

During the mid-winter it was deemed unwise to go on with the last concert, "Lohengrin," owing to lack of funds, but through the efforts of a local paper—The Beacon Journal—a public subscription was started, and the Tuesday Musical Club was given one thousand dollars to go on with its arrangements for the "Lohengrin" performance. Thus in a triumph of glory the club was enabled to bring this, its nineteenth year of its existence, to a fitting and memorable close.

The newly elected officers—Mrs. Frank A. Seiberling, president; Mrs. H. E. Heinselmann, chairman afternoon section; Anna Allison Jones-Rankin, chairman program committee; Bertha Emery, corresponding secretary; N. L. Glover, chairman chorus section; G. H. Alling, secretary chorus section; E. A. Upham, treasurer; W. H. Spicer, librarian—are actively at work upon plans to make the coming year one of even greater success than the one just closed, and are trying to emulate the board of last year in its untiring work and interest in the club's welfare.

BERTHA EMERY.

#### She Wished His Company.

They are telling another story about John Philip Sousa. A society woman of the newly rich kind, in Chicago, had invited the band leader to dinner and the invitation had been declined. Not dismayed by this refusal, the woman had penned another note reading: "If only we could have your company for a little while, if not for dinner, then at least for the concert."

In reply she received the following note, but Sousa did not carry out the threat it contained:

"DEAR MADAME—I note with pleasure your desire for my company. I have so far asked fifty of them, and they are delighted at the prospect of being with you. I shall ask the rest of the company during the intermission at the concert. There are sixty of them altogether. With thanks, my dear madame, obediently yours,

"JOHN PHILIP SOUSA."

At the final Posen Philharmonic concert this season, the clou was Bruckner's third symphony.

Eugen d'Albert's "Flauto Solo" will be done at the Essen Music Festival, May 24-27.

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# CHICAGO.

## Ernesto Consolo Comes to Chicago.

CHICAGO, June 2, 1906.

The distinguished pianist, Ernesto Consolo, whose playing has aroused such extraordinary enthusiasm in Berlin and other European cities, will transfer his artistic activity to Chicago next season. Consolo will join the faculty of the Chicago Musical College, and his great reputation as teacher and performer will not only redound to the credit of the enterprising institution which is responsible for his engagement, but it will go far in the development of artistic piano playing in Chicago.

The Chicago Musical College will perform "Carmen" next Tuesday in the Auditorium Theatre. The singers have been trained by that most enthusiastic and able musician, Hermann Devries. Felix Borowski will conduct the orchestra.

## Final Recital of the Spry Piano School.

Yesterday evening, in the Assembly Hall of the Fine Arts Building, the students in Mr. Spry's piano class demonstrated the excellent tuition which they have received at his hands by their performance of works by Mendelssohn, Chopin and Saint-Saëns. Nellie Kouns gave a very satisfactory account of Mendelssohn's G minor concerto, and Matilda Bauerle gave great pleasure to the audience by her performance of Chopin's rondo for two pianos, the second piano part being played by Mr. Spry. Alice McClung, who brought forward Saint-Saëns' G minor concerto, showed herself to be possessed of considerable talent, which was displayed to very good advantage in the French composer's brilliant work. Charles Moerenhout, of the Thomas Orchestra, added to the enjoyment of the evening by his playing of a movement from Wieniawski's D minor violin concerto, and the effective mazurka by Zarzycki. The program was brought to a conclusion by the performance of Schuett's piano and violin suite, which Mr. Spry and Mr. Moerenhout played in most excellent style.

## Recital by Jean O. Rydstrom.

Although the musical season is supposed to be a thing of the past, the recital giver, like the poor, is always with us, and therefore the season never comes to an end in

Chicago. The writer is informed that many wonderful things happen, in a musical way, among the Polish communities and those of Bohemia and Italy as well of other nationalities which make up the population of our cosmopolitan city. But these happenings must be looked for in obscure places; they do not parade themselves in the great halls, and the artists who display their abilities before admiring countrymen are unknown to fame. These music makings know no season, and the enthusiasm of their audiences is said to be as fervid in the unfashionable and sweltering months of July and August as is the enthusiasm of a down town audience in January or February. This digression from Mr. Rydstrom's recital is the result of that musician's temerity in giving a concert on the last day of May. The recital was opened by the performance of Mendelssohn's sonata, op. 45, for piano and 'cello, the piano part being played by Mr. Rydstrom and the 'cello by Hans Hess. Mendelssohn's 'cello sonatas are but seldom heard nowadays, and they sound a trifle old fashioned. Mr. Rydstrom's playing of the work was not all that could be desired, so far as accuracy was concerned, and even so familiar a composition as Beethoven's sonata "Pathétique," with which the recitalist followed Mendelssohn's work, was not as familiar to Mr. Rydstrom as it ought to have been. In addition to these numbers, the pianist played pieces by Rachmaninoff, Cole, Chopin, Schumann, Grieg, Lavalle and Raff. The concert giver was assisted by Fritz Hess, who sang two groups of songs.

## Thomas Orchestra Plans.

The Thomas Orchestra will resume its series of concerts October 12, the series extending without intermission for twenty-eight weeks, and closing April 19 and 20. Frederick Stock will conduct the orchestra, and the concerts will be given, as heretofore, on Friday afternoons and Saturday evenings.

The soloists engaged thus far include the following: Vocalists—Mme. Schumann-Heink, Mme. Homer, Aloys Burgstaller and Herbert Witherspoon. Pianists—Fannie Bloomfield Zeisler, Moritz Rosenthal, Josef Lhevinne and Mme. Olga Samaroff. Violinists—Alexander Petschnikoff and Maud Powell. 'Cellist—Josef Hollman.

FELIX BOROWSKI.

## ADDITIONAL CHICAGO NOTES.

Caroline Louise Willard, whose abilities as a pianist and teacher are well known, gave a pupils' concert in the recital hall of the Bush Temple Conservatory this (Saturday) afternoon. The highly finished playing of Luella Sweet and Clara Len did infinite credit to Miss Willard's teaching. Luella Sweet, who is only ten years of age, displayed wonderful ability in her performance of pieces by Bach, Godard, Jensen and Oleson. Clara Len was heard in a prelude and fugue of Bach, three pieces of Chopin, and Paderewski's polonaise. Lida Hatch, a pupil of Ludwig Becker, enhanced the interest of the program by her performance of "The Swan," by Saint-Saëns, and Raff's cavatina.

Arthur Burton, baritone, has just concluded a very busy and highly successful season. Mr. Burton's singing is of that high order which conduces to popularity. He sang in "Elijah" with the greatest success at Red Wing, Minn., May 8; at La Crosse, Wis., May 9, and also gave a recital at Davenport, Ia., May 14. Mr. and Mrs. Burton leave for Europe June 11, to spend the summer in Germany. They will return October 1.

The annual summer normal session of the American Conservatory will take place at Kimball Hall, beginning June 25 and ending July 28. Lectures on piano pedagogics will be given by Joseph J. Hattstaedt, Allen Spencer, Miss

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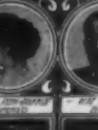
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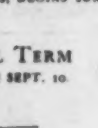




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Signor Marescalchi will give a concert in Steinway Hall June 9. He will be assisted by some of his advanced pupils and by Edna Earle Crum, violinist; Leo Teckonius, pianist.

The summer term of the Sherwood Music School will open June 25.

The advanced violin students of Herbert Butler gave a recital at Kimball Hall, May 23, which made a most favorable impression. The program contained many ambitious selections, requiring much skill and intelligence, which were performed in a manner reflecting the highest credit on Mr. Butler's work.

#### Walter Spry's Appearance in Evanston.

One criticism of Walter Spry reads:

It may be safely questioned whether an Evanston audience has been privileged to listen to a more delightful program this season than the one which delighted a very large audience at the Country Club Thursday evening. Certain it is that nothing of a higher grade of general artistic excellence has been presented here this year.

The program opened with a suite for piano and violin—in three movements—by Schuetz, played delightfully by Mr. Spry and Mr. Moerenhout. This is a most grateful work, abounding in variety, and rich in harmonic texture; the melodic line being prominently maintained throughout in both instruments. The excellent ensemble work and relative placing of values made the reading of the score a delight to every auditor, and immediately placed artists and audience "en rapport."

Mr. Spry appeared most successfully in the double role of accompanist and soloist. In the latter capacity he was scheduled for but one number, the brilliant "Hungarian Rhapsody," No. 12, of Liszt, which he accorded a reading marked by swift and sure technical dexterity, clearness of rhythm, and fine sense of proportion and color values, the whole pervaded by a refinement and elegance of style that bespeaks the thorough and sincere artist.

Mr. Spry's work this season has fortunately brought him more prominently before the public as a virtuoso, and by his scholarly work he has gained a place in the front rank of Chicago's pianists. The audience Thursday evening was quick to appreciate the fine quality of Mr. Spry's work, and insisted upon hearing him a second time, to which invitation Mr. Spry responded by a charming presentation of Beethoven's "Minuet Antique."—Evanston Press.

Caroline Louise Willard has been especially busy this season. During the illness of Madame Bloomfield Zeisler, Miss Willard instructed a large portion of that admirable artist's class. Owing to the numerous applications for her instruction during the summer, Miss Willard has arranged to teach during the summer months, August excepted.

Fourteen pupils of the Sherwood Music School gave a recital last Thursday, in the Assembly Room of the Fine Arts Building, and demonstrated the excellent nature of the tuition which they have received from Mr. Sherwood

and from the faculty connected with the school directed by that eminent artist.

#### American Conservatory Notes.

The examinations and prize contests in the various departments of the American Conservatory closed Saturday, June 2.

At the competition for playing at the commencement concert eight pupils participated, W. L. Hubbard acting as adjudicator.

The Weber "Concertstueck," the Saint-Saëns C minor, Grieg A minor, Chopin F minor, Liszt "Spanish Rhapsody" and Liszt E flat major concertos were played.

Prize contests were largely attended and the playing and singing was of such an order as to emphasize the fact that the work accomplished at the American Conservatory is of the highest order.

The closing exercises of the dramatic department of the American Conservatory will take place Thursday evening, June 7, at Steinway Hall, under the direction of Miss Lum.

The annual commencement concert of the American Conservatory will take place at Orchestra Hall, Friday evening, June 15. An orchestra of fifty, under the direction of Adolf Weidig, will assist. Dr. F. Gumsauls will deliver the address. The program will be as follows:

Overture, Ruy Blas .....	Mendelssohn
Concertstück, op. 79 .....	Von Weber
George Weiler.	
Aria, Voi che sapete, Figaro .....	Mozart
Grace Bolster.	
Concerto for Violin, E minor, Andante, Finale .....	Mendelssohn
Celia Staples.	
Concerto for Piano, in C minor .....	Saint-Saëns
Edna Cookingham.	
Aria, My Heart is Weary, Nadeshda .....	A. Goring-Thomas
Jennie Johnson.	
Zigeunerweisen, Gipsy Melodies .....	Sarasate
Hugo Hjerstedt.	
Aria, Plus Grand, Queen of Sheba .....	Gounod
Florence Loeffel.	
Concerto for Piano in E flat .....	Liszt
Jennie King.	
Address .....	Rev. Dr. Frank Gumsauls
Awarding of diplomas, certificates, gold and silver medals by the president, John J. Hattstaedt. Adolf Weidig, conductor.	

#### Virginia Listemann as Marguerite.

The following excerpts from the Chicago daily papers refer to Virginia Listemann's singing as Marguerite in a performance of "Faust" with the Chicago Opera Club:

The Auditorium was packed for the "Faust" performance. Miss Listemann was a sweet and girlish Marguerite; her voice is light but pure, clear and true; her enunciation and pronunciation are excellent; her temperamental gifts suffice, and she possesses unmistakably musical intelligence.—Chicago Tribune.

Virginia Listemann, who assumed the role of Marguerite for the first time, possesses a voice which easily filled the Auditorium, being especially sympathetic, clear and true throughout. She sang with admirable taste and acted well.—Chicago Inter Ocean.

The opera, "Faust," was as much a drawing power as ever. Miss Listemann made her first operatic appearance as Marguerite. She was a very up to date Marguerite, wore her gowns well, carried herself after the prevailing modern fashion and made a handsome picture. She sang with fine intonation and was quite sophisticated as to the details of stage business. The "Jewel" aria was cleverly and brilliantly done.—Chicago Examiner.

Miss Listemann made a prepossessing and vocally attractive Marguerite.—Chicago Daily News.

Miss Listemann has a beautiful coloratura voice of splendid range and quality; she has a lovely stage presence and acted excellently.—Chicago Journal.

Miss Listemann carried off the honors of the evening in an excellent interpretation of the role of Marguerite. Her voice is sweet and pure even to the highest range, which she mastered in an astonishingly easy manner, besides having a certain plaintive appeal in her singing and acting which enthused the audience to the highest pitch. Her enunciation was flawless and her acting superb. She was a sincere, lovable, modest Gretchen—simple in her ways and loyal in her great love for Faust. She proved beyond a doubt her great ability as an actress, and her thorough knowledge of her difficult role which called forth tremendous outbursts of applause.—Chicago Staatszeitung.

#### Laura E. Morrill in the Berkshires.

Laura E. Morrill, the vocal teacher, has taken a farm in Stockbridge, Mass., in the heart of the Berkshire Hills. She will teach there through the summer a number of her most gifted pupils. Mrs. Morrill's summer school opens July 2. Lillia Snelling, Nona and Blanche Malli and Claire Knapp are four of the artist pupils who will join Mrs. Morrill in the lovely hills of Western Massachusetts.

Humperdinck's comic opera, "The Forced Marriage," had an exceptional success in Strassburg.

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## INDIANAPOLIS.

INDIANAPOLIS, Ind., June 4, 1906.

The coming State Music Teachers' Association which convenes in Frankfort during this month has developed some facts, and right here in Indianapolis; namely, that the average musician when asked concerning the convention shows surprise and a peculiar bored feeling that such a project should be on hand, not many of them even knowing the date, or taking one iota of interest in this organization. What kind of an attitude is this likely to result in? It savors of either the lack of progress or that unfortunate blasé condition into which some so-called artists allow themselves to drift. There is strength in union, and the convention has a definite and valuable object in asking all of the musicians of the State to confer together for a few days in this beautiful June weather and advance new ideas and new ways and means for the dissemination of art. Let every one in this State who has allied himself to what he calls art "show up" on that occasion, otherwise what encouragement have the officers for preparing interesting programs for the entertainment and regalement of empty benches? Let such "milk and water" fervor change into a hearty wide awake interest, and Indiana will have a future in music.

An interesting joint recital of the pupils of Leo Riggs and Edward Taylor will take place in the Auditorium of the Baptist Church on the 13th inst. The voice pupils of Mr. Taylor taking part are: Marguerite Johnson, soprano; Mrs. James Ogden, contralto; Mrs. B. C. Day, contralto; Mrs. Karl Wert, soprano; Alta Morgan, contralto; Edith Courtney, soprano; Vera Moffitt, soprano; Karl Wert, tenor; Harry W. Roberts, bass; and John Spencer, bass.

The recent piano recital given at the German House by Emiliano Renaud, of Montreal, assisted by Christian Frederick Martens, baritone, was attended by a splendid audience. It asserted Mr. Renaud as a most able technician and poetic reader; deep musical thought and artistic breadth were especially apparent in his work. Mr. Renaud besides being engaged with the symphony concerts at Montreal gave seven recitals during last season. Mr. Martens sang with delightful effect. The program follows:

Twelve Etudes Symphoniques, op. 13.....Schumann  
Gypsy Songs.....Dvorak  
Ballade in A flat.....Chopin  
Nocturne in C minor.....Chopin  
Etude in D flat.....Liszt  
Tocatta, op. 7.....Schumann  
Des Abends.....Schumann  
Polonaise, op. 53, in A flat.....Chopin  
Pilgrim's Song.....Tchaikowsky  
Mephisto Waltz.....Liszt

The International Conference of the Y. M. C. A. now convening at the Roberts Park Church selected William H. Donley as its organist during the various sessions.

Kate Collins' interesting voice and piano class will give a recital at the Propylaeum on the evening of the 15th. Mrs. Collins is one of the pioneer teachers of Indianapolis and has introduced some very promising pupils here.

After the most successful year in its history the commencement exercises of the Indianapolis Conservatory of Music will take place in the auditorium of the German House, the last two graduating recitals being given on June 28 and 29, when some very interesting work is promised from those finishing the work. Ada Wheeler, who completes the course in piano; Guy Rubush a pupil of Ferdinand Schaefer; Hannah McCann, Mr. Marten's promising pupil, and Florence Surface, a brilliant pupil of Mr. Cawley, appear on programs in some special work. Miss Surface gives an entire recital, three vocal numbers appearing on her program being her own compositions; they comprise a contralto solo, a male quartet and a ladies' double quartet which will be rendered by pupils of Mr. Martens. Two post graduates of the conservatory will each give programs: Grace Roberts in piano, Sue Smith in violin. Miss Smith will be assisted by her teacher, Herr Schaefer.

WYLYA BLANCHE HUDSON.

## Caroline Wade Greene's Pupils.

Marjorie Eaton and Harriet Engel, two pupils of Mrs. Greene, of Brooklyn, who have had no other teacher, having begun with her four seasons ago (Burrows Primary Method), recently played for a company of music lovers, showing fine progress in a comparatively brief time. They played from memory—touch, time and expression all excellent. Mrs. Greene has had from forty to fifty pupils all the season, and her thorough methods and success are becoming known.

## Douglas Lane Pupils in Concert.

Three of Douglas Lane's advanced pupils took part in a concert at the "Erste Deutsche Presbyter Kirche," of Elizabeth, N. J., May 18. They were Mrs. Edward Meloth, soprano; D. L. Burke, tenor, and Ralph S. Lane, baritone. Mr. Lane sings in Meriden, Conn., June 12, and in East Orange, N. J., June 14. At this time of the year, when most teachers find their lessons dropping to nothing, Mr. Lane is still busy, which speaks much for the thoroughness of his method and the eagerness of his pupils to avail themselves of his teaching.

## Dora Duty Jones Going to London.

Dora Duty Jones, of "The Raymond," 42 East Twenty-eighth street, teacher of diction, sailed from New York for Europe Saturday, June 2. Miss Jones has a class booked for her London season in English, German, French and Italian, and is looking forward to a prosperous and delightful summer. She will return to New York in the autumn.

## Psychological Voice Training.

S. C. Bennett has been having most pronounced success in dealing with voices on the principle that mind governs all, that the quality or timbre in the human voice is but an expression of the inner consciousness and is not dependent of material or physical conditions, presuming, of course, that physical conditions are normal.

Mr. Bennett has been invited to deliver his lecture, "Psychological Principles in Voice Production," before the assembly of teachers at the meeting of the New York State Music Teachers' Association at Geneva, N. Y., June 28, and he will be assisted by Mrs. Walter F. Hubbard, soprano, and Luise Ruprecht, accompanist, in a song recital program. Mr. Bennett in his lecture gives many valuable suggestions for teachers and singers generally, and points out many difficulties which beset the average vocalist, and tells how to demonstrate over these errors, which he claims are nothing but distorted mental pictures. Here are a few quotations from his lecture:

"Singers have always, with a few exceptions, been looking largely to material or physical conditions as causes when the real or first cause is to be found in the mind."

"Muscular movements being involuntary, having of themselves no intelligence, cannot be classified as causes, but are simply manifestations of the thought which prompts the action."

"Where do you place the voice?" is a question which has no significance whatever. The voice being but an expression of the inner consciousness or soul sense, cannot be bounded within the confines of physical limitation."

"A singer whose views of tone production are purely material is never safe. He is never sure of doing the thing twice alike because he fails to recognize the true source from whence the voice gets its inception," &c.

Another interesting feature of the lecture is found under the head of "Breathing and the Emotions," in which is shown the fact that all the mental states or conditions of thought during singing are in direct correlation with the action of the respiratory muscles.

Mr. Bennett is now giving all his time to the Asbury Park Summer School, and his permanent address until September 1 will be Post Office Building, Asbury Park, N. J.

## Estelle Lyon at Stuart Recital.

Estelle M. Lyon, of Los Angeles, Cal., sang at the studio of her teacher, Francis Stuart, of Carnegie Hall, June 2. Her songs included: "Synnove's Song," Kjerulf; polacca, "I Puritani," Bellini; "Gray Rocks," Vannah; "Norse Maiden's Lament," Hecksler.

The singer has a lyric soprano voice of delightful quality, with coloratura technic, clean enunciation, and a very reposeful, pleasing presence. These qualities combined to make her singing very enjoyable. Miss Winston, of Los Angeles, sent her to Mr. Stuart, and Miss Comer played sympathetic accompaniment.

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## BIRMINGHAM.

BIRMINGHAM, Ala., May 29, 1906.

The third annual convention of the Alabama State Music Teachers' Association will be held in Montgomery May 31 and June 1. Three miscellaneous concerts, one piano and one organ recital are announced, under the direction of the program committee, Robert B. Eilenberg, chairman.

The following was the program of a recital by the pupils of Norma Schoolar. Miss Schoolar numbers a large proportion of the best voices in the city in her class—a deserved tribute to her ability. She is a pupil of Alice Garrigue Mott, of New York city:

Trio, Song at Sunrise	Manney
Misses Snow, Carol, Allen, Lee, Nunnally, Mrs. Greer.	
The Silver Lining	Eden
J. B. Luckie.	
This Would I Do	W. R. Chapman
The Year's At the Spring	Beach
Sallie Duncan.	
Because I Love You, Dear	Hawley
Bert Meadow.	
All for You	Guy D'Hardelot
Mattie Preston.	
The Message	Arne
Emmet Nolan.	
Waltz Song, Romeo and Juliet	Gounod
Pauline Moor.	
Songs of Araby	Clay
Lewis Kennerly.	
Lullaby, Jocelyn	Godard
Vera Webb.	
Maid o' Dundee	Gilbert
Mrs. J. R. Greer.	
Coquette, Waltz Song	Stern
Lucy Carroll.	
The Rosary	Nevin
Madrigal	Victor Harris
David Allen.	
With Verdure Clad, The Creation	Haydn
Sallie Duncan.	
A Night in June	Goring-Thomas
Ila Nunnally.	
Flower Song, Faust	Gounod
Gena May Snow.	
Parting	Tosti
W. C. McCain.	
My Heart At Thy Sweet Voice, Samson and Delilah	Saint-Saëns
Bessie Davis.	
Cradle Song	Mattel
Nannie Lee.	
Margherita	Meyer-Helmud
Frances Taylor.	
The Two Grenadiers	Schumann
J. B. Luckie.	
The Rose in the Garden	Neidlinger
Misses Duncan, Carroll, Nunnally, Mesdames Greer and Green.	
Lena North at the Piano.	

Through the efforts of William Gussen, of the Birmingham Conservatory, a strong male chorus has been organized to be called the Orpheus Club. The following officers were elected: Sidney Ullman, president; G. H. Crain, secretary and treasurer; John McLin, librarian, and Mr. Gussen, director.

Berta van Merkestyn, with Fern Minor and Bessie Cunningham, accompanied the Birmingham German singing societies on their trip to the sängerfest at Chattanooga. Miss Merkestyn went as soprano for the Birmingham Männerchor. Nordica was the great attraction at the sängerfest. Signor Patricola accompanied the prima donna.

The first concert to be given in the new recital hall of the Jesse French Piano Company took place recently under the direction of Marie Kenn-Mullin, the contralto-

singer and voice teacher. The program included the Thomas Moore Song Cycle, sung by Annie Parker, soprano; Mrs. Mullin, alto; James O'Hare, tenor, and R. W. Beveridge, bass. A violin solo by William Gussen and three numbers played on the Knabe Angelus made up the remainder of the program. Florence Heinberg accompanied.

The last of a series of song services was given at St. Mary's Church under the direction of Dr. L. W. Bradley, the organist. The solo numbers were: "But Thou Didst Not Leave," Lena Jackson; "It Is Enough," Leon Cole; largo (violin), John Calman. A duet for bass voices was sung by Mr. Cole and J. B. Luckie, with violin obligato. Dr. Bradley also played two organ numbers.

## Music Down in Old Virginia.

RICHMOND, Va., May 29, 1906.

All music lovers in the South will not deem it too late to read a review of the thirteenth annual festival of the Wednesday Club of Richmond. The five concerts at the Academy of Music—three nights and two matinees—resulted in the successes that satisfy reasonable people. At the opening concert the club presented Gounod's "Redemption" with the following soloists: Louise Ormsby, soprano; Bertha Cushing Child, contralto; Albert Quesnel, tenor; Gwilym Miles, baritone; Leverett B. Merrill, basso, assisted by the Boston Festival Orchestra. Dr. R. H. Peters conducted the performance, and great credit is due him for the excellent singing of the club in the choruses. All the soloists were well received.

At the first matinee concert the great children's chorus took the audience by storm. Under the direction of Walter C. Mercer, who, by the way, is general manager of the Wednesday Club, this chorus of young people sang in a truly artistic manner numbers by Beethoven, Parker, Pattison, Gounod, Kummer and Gabriel Marie, in addition to some national songs. A talented young pianist, Mai Greene, fourteen years old, a pupil of Professor F. C. Hahr, of Richmond, played with the orchestra, Emil Mollenhauer conducting, Mendelssohn's "Capriccio Brillant." Miss Greene's playing disclosed uncommon musical gifts and the training that is thorough and correct. The soloists assisting at this concert included Miss Ormsby, Mr. Quesnel and Carl Webster, cellist. Miss Ormsby sang the aria "Il est Doux," from "Herodiade," in an inspiring manner, revealing a voice sweet, and true and faultless diction. Mr. Quesnel sang a number, "La Gioconda," and again established himself a favorite with his listeners. Mr. Webster performed in musicianly style selections from the works of Schubert and other composers.

At the second night concert two popular choral works were presented—"The May Queen," by William Sterndale Bennett and Rossini's "Stabat Mater." The soloists were Caroline Mihr Hardy, soprano; Josephine Knight, soprano; Isabelle Bouton, contralto; Edward Johnson, tenor, and L. B. Merrill, basso. Madame Hardy's singing in the Rossini mass was glorious. The singer has a voice of wonderful range and carrying power; besides this, the quality is beautiful. Miss Knight met with instant favor by her charming singing "The May Queen." Her voice is light and pleasing. Mr. Johnson received an ovation after his high C in the "Cujus Animam." The climax in this aria was splendid. This tenor has a faultless method and voice of delightful lyric timbre. Mr. Merrill sang the "Pro Peccatis" magnificently. He is an admirable oratorio artist.

Waldemar Lutschg, the distinguished pianist, made his appearance at the fourth concert, playing with remarkable

technic and musical feeling works from his repertory by Liszt, Tschaiakowsky, Mendelssohn and Moszkowski. The other soloist, Miss Child, contralto, also made the best of impressions. The principal work played by the orchestra at this concert was the Richard Strauss tone poem "Death and Transfiguration." Mollenhauer conducted. An "Artists' concert closed the festival, with the singers winning new laurels for themselves. Mr. Mollenhauer and his well balanced orchestra merit a special word of commendation for the finished performances and the assistance to soloists and the club.

The closing musicale of the Woman's Club series of entertainment took place at the Central Y. M. C. A. "The Erlking's Daughter," by Gade, was presented and well sung by the Choral Society, under the direction of Dr. W. H. O. McGehee, assisted by C. Bertram Peacock, baritone, and August Hoen, basso, from Baltimore. Both singers were well received and both sang artistically. Mabel Sims, at the piano, and the association orchestra, of twenty-five players, added to the delights of the concert. Mrs. E. A. Hoen, the accomplished chairwoman of the club, was entitled to all the complimentary things said of this last musical evening. Mrs. Hoen's programs are always bright and attractive.

A concert was given at the Cathedral Hall, under the direction of J. Louis Sullivan, for the benefit of the Sacred Heart Church. The artists contributing to the artistic endeavors were: Frances West, soprano; Mrs. Jasper L. Rowe, contralto; R. Lynn Tucker, tenor; Ray Billikopf, violinist; W. Kirk Matthews, pianist, and Elenora Steinbrecher, reader. Miss West is a pupil of Anita Heineck-Lloyd, and her singing disclosed qualities that promise a future. The young singer, a girl of lovely presence, sang brilliantly the aria "Ah; non giunge," from "Sonnambula," and as an encore "The Last Rose of Summer."

The Richmond School of Expression, under the direction of Mrs. W. E. Thurston, held its second annual commencement at the Academy May 22. Diplomas were awarded to Ida Dillard, Myrtle Owen and Daisy Wilson.

Pupils of A. F. Unkle, of the Woman's College, appeared at their graduating recital a fortnight ago. Mrs. Melville A. Martin's vocal class assisted the young pianists, who included Lucille Busch, Myra Aliss, Lovenia Dudley, Eula Hutton, Minnie Cobhill Coghill, Lilly Trevette, Daisy Wilson and Delha Dudley.

William Jenkins, the organist of Old Monument Church, has resigned his position. Mr. Jenkins will return to his former home in St. Louis, where he has accepted the place of choirmaster in one of the leading churches. Richmond regrets the departure of this able musician. No successor to Mr. Jenkins has been chosen.

Helen Broadus, of Bowling Green, Va., a talented pupil of F. C. Hahr, played at a recent recital at Mr. Hahr's studios. Miss Broadus' program was made up of compositions from the works of Bach, Mendelssohn, Weber, Chopin, Rubinstein and Liszt. Her playing met with favor and the discriminating applause was deserved, for Miss Broadus showed gifts of a high order and the schooling that was above criticism. Margaret Boyden, soprano, sang delightfully, songs by Jessie Gaynor and Dudley Buck, and also won the approval of audience in her assistance to the pianist.



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## WASHINGTON.

THE NORMANDIE.  
WASHINGTON, D. C., May 28, 1906.

Once more has Maria von Unschuld demonstrated her ability to place piano education on a sure and artistic footing of high plane. At the commencement exercises of her University of Music, at the Arlington, the following program, performed by pupils of varying ages, sizes and gifts, showed what piano pupils can do when the ideal and the educational power of the teacher are up to the task. In this performance all the important qualities recently spoken of as possessed by these students were still more fully accentuated. Wonder and admiration filled the minds of the large audience. The growth of this school of music was indicated by the fact that, whereas the last public exercises were held in a small hall, these held in a grand concert room of double the size could scarcely accommodate the people assembled. The number of pupils had correspondingly increased.

In a few remarks Miss von Unschuld suggested that although this number was still smaller than it would be the next time, it was "the true number." The beauty of this sarcasm was so deep that it was caught but by a few. The director spoke also in no measured terms as to the artistic criminality of teaching pieces to be played or sung to pupils who had no knowledge of musical science, structure or instrumentation. Upon her program was an interval for examination in theory, harmony, history of music and kindred subjects, which was but a means for calling public attention to the great importance of such foundation. The piano work of the commencement so far overshadowed the rest in literature, style, execution, everything, that it seemed like another race, as indeed it is. The third year of the university will begin on September 15. Fräulein von Unschuld will teach in Newport from July 1 to that date.

Beethoven's "Moonlight" sonata, and sonata, E minor, op. 90; Mozart's concerto in D minor, first movement, Miss von Unschuld playing the orchestral accompaniment; Chopin's fantasia in F minor (played by Ethel Tozier, of Newport, an exceptionally brilliant pupil); Schumann's "Papillons," and Chopin's prelude and fantasia impromptu, were piano numbers which attracted attention and held it fast. In the vocal work was the chorus from Rubinstein's "Wanderers' Night Song." There were several solos. The obligato to the Gounod "Ave Maria," sung by the vocal teacher, Edith Pickering, was played by a violin pupil of the school.

The Hamilton Institute has closed its work for the season. Of special interest were the music recitals, vocal and instrumental, showing the work of the year; also an evening in the physical culture department, including all that is embraced in that art, from calisthenics to artistic poses, movements and recitation. Another evening was devoted to the production of Sheridan's "Rivals," played by young ladies in costume and with appropriate scenery, out of doors. The institute is fortunate in possessing grounds, with a regular theatre of good size and well equipped, even with colored lighting, through the effort of the son of the directress, Mrs. Hamilton Seabrook, who is head of the Westinghouse lighting plant in Baltimore. Miss Seabrook, the daughter, is director of the dramatic and physical art departments.

Clara Drew has been invited to sing at a three day music festival in the South. She has been unanimously reappointed soloist of the First Church of Christ, Scientist, in

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Washington, where she has been doing beautiful work. She sang a fine program, including numbers by Elgar, Reger, Strauss and Hugo Wolf at a concert of the College of Music, of which she is one of the faculty. Likewise in connection with the benefit concert given by the college. Beulah Chambers, who is also organist of her church, was accompanist. Miss Upcraft accompanied previously.

Miss Cryder is in Paris, where she has already met many of her friends, among the best musical circles of the capital. She will remain abroad some time.

B. Merrill Hopkinson, the baritone, sings an "Afternoon With Tennyson" this week at the National Park Seminary. This is the second time he has been heard there this season. "Enoch Arden," with the Strauss music; "Break, Break, Break," by Martine, composed for and dedicated to the singer; "O, That 'Twere Possible," and "Birds in the High Hall Garden," by Somerville (from "Maud"), and from "The Princess," "Thy Voice is Heard," and Enid's song from the "Idylls of the King," by Homer, made the program.

Janette McClanahan, of New York, has returned from St. Louis and Memphis, where she has been singing engagements.

May Vincent Whitney, of Plaineville, N. J., a capable and ambitious music worker of that place, has given three piano recitals of her pupils this season. A fourth is in preparation. Two of her pupils, trained solely by this teacher, Frances Rittenhouse, and Muriel Collins, recently gave a recital of their own, assisted by Mrs. Collins, vocalist. Miss Collins played Chaminade "Serenade" in D, "Etude de Style" by Ravina, "Preamble" (Bach), "The Two Larks" (Leschetizky), a Beethoven andante, and Paderewski polonaise. Miss Rittenhouse played "Valse Noble" by Saar, "To a Water Lily" by MacDowell, impromptu in B flat (Schubert), "The Chase" by Rheinberger, Weber's "Rondo Brillante," and a MacDowell "Scottish Tone Picture." Mrs. Collins sang songs by Fauré, Franz, Van der Stucken, Abt and Walbridge. Miss Whitney played second piano. The next concert will be held in a commodious hall.

Susanne Oldberg held a reception, with music, at her Belasco studios, to meet Miss Mabel Young.

Mrs. Oscar Gareissen is a finished professor of the art of physical culture, with all that the word implies. She is very much in earnest and in love with her work, having exceptional powers of sympathy and of imparting. Now that the Mount Vernon school, in which she is teacher of such work, has closed, she is increasing her private classes and has interesting plans. She may be reached at the Rochambeau. The commencement exercises of the Mount Vernon (or Somers) school were held at the New Willard. Franceska Kasker was soprano soloist.

The Washington College of Music will hold its closing exercises, as last year, at the Columbia Theater. Mr. Wrightson is busy preparing for this occasion.

From June 12 to July 9 will be held in Raleigh, N. C., a school of music for teachers and for students. Three concerts will be given as a close to this, with a chorus of 250, an orchestra of twenty-five, and ten soloists, four of whom belong to the best New York music circles. The others will be representative North Carolina singers. Compositions by State musicians will be performed. Wade R. Brown is director of the festival and conductor of the chorus; W. A. White orchestral conductor. "In a Persian Garden" will form one program. Organ, voice culture, theory and harmony, orchestral instrumentation, part writing and composition, ear training, history of music and public school music, for beginners, for those more advanced, and for supervisors, compose the departments of this school. Edith Longstreet, of New York, has charge of the public school music.

The "Choral Club" of the Boston Normal School, directed by Rose Carrigan, gave the cantata "Summer," assisted by Charles Loring and Catherine Stillings, violinist.

J. H. Tyler, in addition to being member of the faculty of the Washington Conservatory (teaching voice and piano), composing, and having a large church choir as organist, teaches music in the colored department of public schools. He secures splendid results in rhythm, phrasing, intelligent appreciation of thought, diction, and, above all,

that life and animation characteristic of the musical temperament of the race. He speaks with enthusiasm of the remarkable development of this new people through music, and indicates the splendid literature of the "Laurel Song Book" from which he teaches high school pupils. He and Mrs. Cooper, principal of the high school, are both deeply in earnest as to character development of their young people, and claim inestimable aid through the study of such thoughts and music. Frank Glenn, the tenor, recently sang before 500 of these children at a morning session. Mr. Tyler sang last week at the home of Congressman Dawes, his own compositions among the numbers. He has been invited to Oberlin to sing the compositions of Stanley Skinner. Mary Europe is accompanist for this high school.

Bernard Shir-Cliff, a pupil of Beulah Chambers, gave a piano recital, assisted by Mrs. Shir-Cliff. He played numbers by Beethoven, Rubinstein, Chopin, Grieg, Bach, Godard. The boy is but fourteen, and has promise of a bright future.

President Roosevelt is to speak at the commencement of the National Cathedral School at St. Albans.

Hermine Scheper, who has charge of the piano music at the Hamilton Institute, is from South Carolina. She is a graduate of the New England Conservatory, of Carl Stasny, Louis C. Elson, and Mr. Whiting. She taught successfully several years at Converse College. This young musician is spoken of most highly by the management of the Washington School; has been re-engaged there. She sails for Savannah tomorrow. When in Boston Miss Scheper had much benefit from "reading" study with Rheinhold Faellen.

Caroline E. Haines continues piano teaching during the summer on Corcoran street. This is a pupil of Constantin von Sternberg, of Philadelphia.

Important changes are to take place in the Cathedral School next season, in music and in management directions.

## SOME MUSICAL ADVANTAGES IN WASHINGTON.

Washington College of Music—Sydney Lloyd Wrightson, president, director and vocal teacher; Cornelius Rübnner, dean, and piano teacher. Faculty: Genevra Johnstone Bishop, vocal; Clara Drew, vocal; Mrs. Henry Hunt McKee, vocal; Charlemagne Koehler, dramatic art; Wilberfoss G. Owst, harmony; Walter T. Holt, mandolin, banjo and guitar; Samuel M. Fabian, piano and Virgil clavier; John Porter Lawrence, piano; S. Frederick Smith, piano, and Hope Hopkins Burroughs, piano.

The Bristol School—Special advantages in music; separate French residence.

Josef Kaspar—Teacher of violin, music director.

Mary A. Cryder—Manager for first class artists, drawing room musicales a feature, vocal teacher.

Oscar Gareissen—Art of singing, lectures on drama and opera, travel, study.

Katharine Eldred—Special method for purifying vocal tubes, securing freedom from colds and bronchial disturbances. (Method, Hattie Clapper Morris.)

Grace Dyer-Knight—the art of singing, lectures on England, Scotland, Ireland and Robert Burns; illustrated song and story.

Georgia E. Miller—Clavier Piano School, cure of stammering in playing, memorizing music, sight reading, harmony.

The Hamilton Institute—Regular courses for music, vocal and instrumental.

Adolf Glose—Concert pianist, coach with advanced singers, teaching.

Margaret E. Upcraft—Concert pianist, special accompaniment, teaching.

Mrs. Lois Cory Thompson—Tone placing, voice development, repertory.

Johannes Miersch—Concert violinist and professor of violin.

## Lillian Vernon Watt in New Bedford.

Lillian Vernon Watt, the well known soprano, has taken up a summer residence in New Bedford, Mass. The singer will remain in that city until the autumn.

At Monte Carlo, Ganne's opera, "The Flute Player," had a friendly reception. The text is based on the well known story of "The Rat Catcher of Hamelin."

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**BISPHAM'S WORK FOR THE SEASON OF 1905-1906.**

During the season now closing David Bispham has been kept busy in concerts, oratorios and song recitals, and has performed a great and varied selection of works, the remarkable number of which is shown by the following list of one hundred and fifty compositions by over sixty different composers.

Truly, few singers can show such a record as this, which has been taken from his usual average of about one hundred programs of the past winter. It will be observed that Mr. Bispham, while insisting upon the primary value of classic songs, has given much attention to the claims of present day and American composers, besides again bringing forward some of the best examples of the art of melodrama, which owes its revival in this country to him.

The following is the list:

Oratorios—	
Messiah .....	Handel
Elijah .....	Mendelssohn
Damnation of Faust .....	Berlioz
Recitation to Music (Melodrama)—	
Das Hexenlied, The Witch's Song .....	Max Schillings
Magdalena, or the Spanish Duel .....	Max Heinrich
Oratorio and Operatic Airs, and Songs with Orchestra—	
O, Ruddier Than the Cherry, Acis and Galatea .....	Handel
Where e're You Walk, Semele .....	Handel
Si, tra i ceppi, Bernice .....	Handel
Thus Saith the Lord, Messiah .....	Handel
Air from The Seasons .....	Haydn
Air from The Creation .....	Haydn
Qui sdegno, Magic Flute .....	Mozart
Deh, vieni alla funestra, Don Giovanni .....	Mozart
I'm a Roamer, Son and Stranger .....	Mendelssohn
It is Enough, Elijah .....	Mendelssohn
An jenem Tag, Hans Heiling .....	Marschner
Alberich's Curse, Rheingold .....	Wagner
Wotan's Abschied, Walküre .....	Wagner
Abendstern, Tannhäuser .....	Wagner
Quand' ero Paggio, Falstaff .....	Verdi
Prologue, Pagliacci .....	Leoncavallo
Hymnus, Schiller .....	Richard Strauss
Pilgers Morgenlied, Goethe .....	Richard Strauss
La belle dame sans merci, Keats .....	F. S. Converse
Songs, Traditional—	
Separazione, Italian .....	Arr. by Sgambati
Lover's Even Song, Norwegian .....	Arr. by Gladys Stack
The Leather Bottle .....	Old English
The Pretty Creature .....	Old English
The Bailiff's Daughter of Islington .....	Old English
Drink To Me Only With Thine Eyes .....	Old English
Young Richard .....	Old English
Down Among the Dead Men .....	Old English
Kelly's Cat .....	Old Irish
My Love, Nell .....	Old Irish
Annie Laurie .....	Old Scotch
All Through the Night .....	Old Welsh

The Dream of Little Rhys .....	Old Welsh
Songs, Classical—	
An Old Sacred Lullaby .....	Corner
Che fiero Costume .....	Legrenzi
I Attempt from Lovesickness to Fly .....	Purcell
Adelaide .....	Beethoven
Die Ehre Gottes .....	Beethoven
Dem Unendlichen .....	Schubert
Frühlingsglaube .....	Schubert
Wanderer's Nachtlid .....	Schubert
Der Wanderer .....	Schubert
Hark, Hark, the Lark .....	Schubert
Erlkönig .....	Schubert
Who Is Sylvia? .....	Schubert
Haidenröslein .....	Schubert
Du bist die Ruh .....	Schubert
Taubenpost .....	Schubert
Pause .....	Schubert
Der Neugierige .....	Schubert
Das Wirthshaus .....	Schubert
Die Post .....	Schubert
Edward .....	Loewe
How Deep the Slumber of the Floods .....	Loewe
Tom the Rhymer .....	Loewe
Archibald Douglas .....	Loewe
Erlkönig .....	Loewe
The Wedding Song, das Hochzeitslied .....	Loewe
Ballade des Harfners .....	Schumann
Stille Thränen .....	Schumann
Die beiden Grenadiere .....	Schumann
Frühlingsnacht .....	Schumann
Ich grolle nicht .....	Schumann
Der Hidalgo .....	Schumann
Schöne Wiege meiner Leiden .....	Schumann
Widmung .....	Schumann
The Captain's Lady .....	Schumann
Nobody .....	Schumann
When Through the Piazzetta .....	Schumann
Row Gently Here, My Gondolier .....	Schumann
An einem lichten Morgen .....	Clara Schumann
Ihr Bild .....	Clara Schumann
Liebst du um Schönheit .....	Clara Schumann
Sapphische Ode .....	Brahms
Ruhe, Süßliebchen .....	Brahms
Sind es Schmerzen .....	Brahms
Wie froh und frisch .....	Brahms
Lotosblume .....	Franz
Die Helle Sonne leuchtet .....	Franz
Nachtlid .....	Franz
Liebesfeier .....	Franz
Marie .....	Franz
Auf ein schlummerndes Kind .....	Cornelius
The Monk .....	Meyerbeer
Songs, Modern—	
Nur wer die Sehnsucht kennt, 'cello obligato .....	Tschaikowsky
Die Thränen des Herzens, 'cello obligato .....	Goltermann
Ring Out, Wild Bells .....	Gounod
Maid of Athens .....	Gounod
Desir d'Amour .....	Saint-Saëns
Les Roses d'Ispahan .....	Gabriel Fauré
L'heure exquise .....	Reynaldo Hahn

Himliche Aufforderung .....	Richard Strauss
Sehnsucht .....	Richard Strauss
Auch kleine Dinge .....	Hugo Wolf
Auf dem grünen Balkon .....	Hugo Wolf
Lady Moon .....	Arthur Bruhns
To Anthea .....	Hatton
Panchinello .....	Molloy
Prospect .....	C. V. Stanford
Three Cavalier Songs, with Male Chorus—	
Marching Along .....	C. V. Stanford
Boot and Saddle .....	C. V. Stanford
King Charles .....	C. V. Stanford
O, For a Burst of Song .....	Frances Allitsen
Speak, Music .....	Edward Elgar
The Pipes of Pan .....	Edward Elgar
Songs, American Composers—	
America, National Anthem .....	Dudley Buck
Crossing the Bar .....	Edward MacDowell
Long Ago .....	Arthur Foote
I'm Wearin' Awa', Jean .....	Walter Damrosch
Danny Deever .....	Walter Damrosch
Mandalay .....	Harry Rowe Shelley
The Last Chanty .....	Harry Rowe Shelley
Follow Me 'ome .....	Max Heinrich
Who Knows .....	Max Bendix
Auf Wiedersehn .....	H. H. Wetzel
Killiekrankie .....	Henry F. Gilbert
Pirate Song .....	William G. Hammond
Ballad of the Mermaid .....	William G. Hammond
Ballad of the Bony Fiddler .....	William G. Hammond
Cloud Shadows .....	William G. Hammond
Bright Star .....	F. S. Converse
Weltflucht .....	Louis V. Saar
Thränen .....	Louis V. Saar
Mit einem Ringe .....	Louis V. Saar
Gefunden .....	Louis V. Saar
A Shakespearean Song Cycle, for four voices .....	Grace Wassall
Ah, Love, the Sea Gull's Lover .....	Effie J. Lane
Rosie Königin .....	Effie J. Lane
The Butterfly is in Love With the Rose .....	Effie J. Lane
Poor Wounded Heart .....	Zudie Harris
Persian Romance .....	Zudie Harris
The Romanka .....	Zudie Harris
The Day of Love .....	Zudie Harris
The Song of Mowgli .....	Zudie Harris
O Lady, Leave Thy Silken Thread .....	Eleanor Everest Freer
Where Is Life's Youth? .....	Eleanor Everest Freer
April, April .....	Eleanor Everest Freer
Cherry Ripe .....	Eleanor Everest Freer
The World Beautiful .....	Eleanor Everest Freer
Before the Rain .....	Eleanor Everest Freer
Harvest Moon .....	Eleanor Everest Freer
My Garden .....	Eleanor Everest Freer
To the Western Wind .....	Eleanor Everest Freer
There's a Woman Like a Dewdrop .....	Eleanor Everest Freer
Rose Leaves—	
A Kiss .....	Eleanor Everest Freer
Circe .....	Eleanor Everest Freer
A Tear .....	Eleanor Everest Freer
A Greek Gift .....	Eleanor Everest Freer
Ureus Exit .....	Eleanor Everest Freer

# Season 1906-7

Moriz

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**Maconda's Success With the Thomas Orchestra.**

Madame Maconda returned to New York last week from a three weeks' tour with the Thomas Orchestra. The distinguished soprano sang five times a week, and everywhere ovations were accorded her. The States visited included Michigan, Iowa and Nebraska. Madame Maconda made her most brilliant successes in the performances of "Aida" in concert form, "The Freischütz" in concert form, and in the Brahms "Requiem." The quality and range of this prima donna's voice enable her to sing dramatic as well as coloratura roles. For this reason, it may be said that Madame Maconda occupies a place today pre-eminent among the sopranos of the world, and best of all, she is a purely American product. Press notices culled from criticisms on the recent tour are appended:

Madame Maconda made her first appearance in Ann Arbor last evening, and as heard in "Queen of the Night" from Mozart's opera, at once won her audience. She created a distinct sensation by her wonderfully attractive singing in a recitative and aria from "La Traviata," "Ah! fors e lui." She is dramatic and has a captivating personality. She sings with ease and brilliancy and has a voice sweet and true. As an encore she gave a Strauss waltz.—Ann Arbor, Mich., Daily Times, May 12, 1906.

Charlotte Maconda and Giuseppe Campanari carried off the honors of last evening's concert, carried them with an easy grace which showed the experience to be very much a matter of course to them. \* \* \*

Overture from the "Magic Flute," Mozart, followed, and then came Maconda, a picture in white, sparkling with gold. Her progress on the stage was somewhat interrupted by a crowded condition of musicians, instruments and chairs, but the soprano took the delay with a smile and finally arrived at her destination—and sang. "Queen of the Night," aria from "Magic Flute," Mozart, is of extreme difficulty and calls for extraordinary range and technique. All requirements were met in the soprano of last night. Brilliant and beautiful both in voice and personality, Madame Maconda won the audience. And come back she must, no allowance being made by the imperative audience for the amount of disturbing chairs in the way, so she came with smiles and pretty, taking gestures, and the dainty Strauss waltz given with a bewitching rhythm.

In her second number of the program, recitative and aria, "Ah! fors e lui," Verdi, Madame Maconda seemed to reach perfection in tone and execution. Soft, sweet and birdlike, her voice sounded, clear as a bell and heard in every inch of University Hall. The enthusiastic people didn't want to let her go and would not until she sang again, repeating the latter part of the selection.—Ann Arbor Argus, May 12, 1906.

Madame Maconda, heard in "Queen of the Night," a selection from the same opera, won her way at once into the hearts of her hearers, reaching her high staccato notes with ease and limpid tone. She responded to the salvos of applause with a dainty Strauss waltz. Her second appearance was in a recitative and aria from "La Traviata," "Ah! fors e lui," the latter part of which she was forced to repeat. Madame Maconda exhibited dramatic powers which promise much for her Aida tonight.—Michigan Daily, Ann Arbor, May 12, 1906.

Madame Maconda, who made her first appearance last night, was inimitable in her two songs and encores. She has a splendid soprano of flute like quality, and in her encore her repetition of the notes of that instrument was so clear and real that it was with difficulty one could tell where one left off and the other begun.—Ann Arbor News, May 12, 1906.

Tonight's concert gave rise to enthusiasm that recalled the days when the student body used to cut loose and raise the roof with its yells. Charlotte Maconda made her first appearance and created a real sensation. With a remarkable facility of voice production, she is one of the most reliable singers we have.

The moment that her aria from "The Magic Flute" was finished, her audience broke into the most unrestrained applause. The tripping lilt of the Mozart number caught her fancy and that of her audience. She was recalled again and again, until she came back to the center of the stage only to vocalize one of the thousand and one Strauss waltzes. \* \* \*

Madame Maconda's second solo, the famous aria from "La Traviata," was received with so much applause that she repeated the stretto.—Special to Detroit Free Press from Ann Arbor, May 12, 1906.

As stated in notes of the 17th, Madame Maconda is a great soprano. In the role of Aida, with heavy solos in first and second acts, duets with alto and baritone, three duets with tenor were all perfection of a splendid soprano. A duet with Van Hoose in closing act was equal, or at least as beautiful, as that of Sembrich and Caruso in last act of "Martha." A vocalist until this festival unknown to the writer but one long to be remembered. The chorus numbers of "Aida" are a perfect counterpart to roles of soloists. A patriotic choral number in first act, "On to Nilus Sacred River," though simple, is one of the strong numbers of this opera.—Special to Charlotte Leader from Ann Arbor.

Madame Maconda is a great soprano, with a range of voice equal to Sembrich. Her opening numbers in the third concert came as a startling climax to all that had preceded. The runs, trills and bravura vocalization in the air of "Magic Flute" aroused memories of Neilson, Lucca, Kellogg and Marie Rose in the "Jewel Song" from "Faust," and Gerster in "Traviata," and the mad scene from "Lucia" and Patti in "Semiramide." Miss Maconda also sang the soprano in "Aida" given entire in the fifth concert. We would highly prize an opportunity to listen to this talented artist in that opera with stage accessories of scenery, costume and its dramatic accompaniment.—Special to the Charlotte Leader from Ann Arbor.

The soloists were warmly greeted on their appearance, and while each rendered the selection most pleasing the audience favored Charlotte Maconda with their demonstration of appreciation and accorded her an ovation at the close of her number. In response to her encore the audience recalled her twice and wished for more but were not so favored. Her first selection was the aria, "Ah! fors e lui," from Verdi's "Traviata."—Dubuque Daily Times, May 16, 1906.

Charlotte Maconda is a singer of rare distinction. \* \* \* The beautiful texture of her voice and the incarnate artistry of her treatment make a singing medium of compelling interest.

After the Mozart aria, "Queen of the Night," a number of enthusiastic recalls brought out a Strauss waltz song as beautifully done as the aria.—Lincoln, Neb., Daily Star.

In a Mozart aria Madame Maconda showed herself mistress of the art of vocalization in its most difficult phases, but in her second number, an aria from the opera, "Louise," the beauty and power of her tones were more apparent. As an encore to the Mozart aria, she sang a Waltz song by Strauss, but though she was recalled twice after her second aria, she did not grant another number.—Nebraska State Journal, May 22, 1906.

The next selection, an aria from "Traviata," was one of the rare treats of an evening filled to overflowing with good things for the true lover of music. Madame Maconda is a soprano of magnificent range and capabilities, her rendition of the difficult selection being notable for the power of suppressed emotion, and the idea of reserve force which it conveyed. Her voice is of an intense sweetness, and the soft, liquid notes seemed to roll forth as freely as from the joyous songster in the copses of the wildwood, glorifying in the very intoxication of living.

The demonstration of appreciation which was accorded to Madame Maconda amounted to an ovation, and her frequent gracious acknowledgement seemed only to lend volume to the enthusiasm which would not be appeased until she responded to an encore.—Dubuque Times.

**Rosenthal's London Notices.**

Rosenthal has returned to his summer home at Gastein, in the Austrian Tyrol, after serving with Massenet and Saint-Saëns on the jury to determine the winner of the Diemer Prize at the Paris Conservatoire. He will remain at Gastein in seclusion, studying and practicing, until time for him to begin his next American tour under the direction of Henry Wolfsohn. Rosenthal has grown steadily in favor abroad since he last was in this country, until now there is hardly one who can dispute with him his claim to mastership. A few opinions from London papers after Rosenthal's last appearances there serve to prove the point:

That the merits of Herr Moriz Rosenthal as a pianist are now fully appreciated, was clearly shown by the crowded state of St. James Hall on Saturday, when the gifted executant gave his third and last recital for the present season. The powers of Herr Rosenthal may fairly be termed phenomenal, for he has not only the most extraordinary command over the keyboard, but in everything he interprets, intimate knowledge of the significance of the music is evinced, and we never have from him what may be called a false reading, no matter who may be the composer under consideration.—Standard.

Yesterday afternoon Rosenthal gave his long expected recital in the presence of an enthusiastic audience that completely filled St. James Hall. The great pianist deserved all the enthusiasm that was lavished upon him, for he again clearly proved his place among the two or three consummate pianists of all time. Supreme among the many gifts which go to make up this most interesting musical personality is the gift of imagination. Of course, when one speaks of such a characteristic, there is always taken for granted a basis of technique without which no interpretive achievement can ever be revealed, and Rosenthal's technique belongs to the most astonishing order of achievement; it is so overwhelming and brilliant that the critic has reason on his side when he chooses to ignore its marvels altogether and to discuss the intellectual and emotional riches of the artist. As we have often said, Rosenthal's chief glory in this respect lies in his wonderful imaginative power. This he proved beyond cavil in his playing of the Schumann "Carnival" pieces. With his golden imagination Rosenthal played them yesterday as London never heard them played before. He had before him, it seemed, Schumann's whole conception from start to finish. It would

be impossible to conceive anything more artistically fantastic than this interpretation.—Pall Mall Gazette.

Rosenthal, the great Roumanian pianist, made his reappearance last week at St. James Hall. If there is a higher height than this top, Rosenthal is already there, for he has overcome all the technical difficulties once deemed insuperable, and to immense technic he adds the power and beauty of the subtlest poetry.—St. James Budget.

The word genius—which is so frequently used and so often misapplied—is entirely fitting to Rosenthal. Technically he is master of his craft, or art, and as a poet he is no less inspired. He is an artist who can be compared only with Liszt and Rubinstein. In Schumann's "Carnival" one felt instinctively that Rosenthal realized thoroughly the meaning of the piece. And, greater than all, in his realization was the revelation of his own potent and imaginative personality. I have heard this dainty, wonderful musical comedy played by all the greater pianists, but never did I understand it until I heard it under Rosenthal's fingers at St. James Hall yesterday.—Daily Mail.

Rosenthal's reappearance showed him not only a marvelous executant, but the possessor of a great soul. His interpretation of Beethoven was full of delicate passion, and at times his reading of the great master was fraught with poetic sensuousness that was at once inspiring and gratifying to the appreciative listener.—Musical Times.

In Mannheim there will be symphony concerts all summer. The leaders are to be Schneevoigt and Weingartner.

Enrico Barbi, vocal instructor at the St. Cecilia Academy in Rome, died there a fortnight ago.

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**Frederic Martin, the Bass.**

The following notices speak of the sterling qualities of Frederic Martin, the famous artist, who has met with his usual success in recital and oratorio during his recent appearances in the Eastern and Western cities. Mr. Martin has had an unusually busy spring, and has just completed a concert and festival tour of several weeks with the Chicago Symphony Orchestra:

Mr. Martin, a bass with a wonderful register and notes full of power, did justice to the part of Mephistopheles. His rendition of "I Heard the Voice of Harpers," from Gaul's "Holy City," was also given in a masterly manner. He had magnificent opportunities in "The Creation," and it can be justly said he embraced them all; for the interpretation, appreciation and effect of the several arias in this last named oratorio, Mr. Martin is famous.—Frederick, Md., Daily News, April 20, 1906.

Frederic Martin, the bass, was accorded a warm welcome as he appeared upon the platform. He has a fine voice and is a favorite with Nashua audiences, because of the quality of previous work. After the beautiful singing of his aria he was recalled five times.—Daily Telegraph, May 5, 1906.

Frederic Martin of New York, who has a wonderful bass voice, sang a scene and aria from Verdi's opera of "Don Carlos." Mr. Martin's voice is truly a basso; it is rarely that a bass of so much depth, strength and artistic ability has been heard in this city.—Illinois State Register, May 8, 1906.

A scene and aria from Verdi's "Don Carlos" was another pleasing selection given by Fred Martin, whose voice has exceptional range, and was received with approbation by the great audience who fairly compelled him to respond to an encore.—Springfield, Ill., Journal, May 8, 1906.

Frederic Martin proved himself to be a basso with so rich and mellow a voice, so pleasing a personality and so much artistic finish of method that his appearance was a veritable triumph.—Peoria, Ill., Daily Star, May 10, 1906.

Mr. Martin's first number, "Si Tra I Ceppi," was a very difficult one, with many scales and turns, written as only Handel could write them, and sung by Mr. Martin with a smoothness and ease that showed years of hard study and brains to supplement it. In "Der Wanderer," by Schubert, he demonstrated his ability to interpret and make his hearers understand and feel what the composer intended them to feel. His low "d" at the end was indeed a surprise. "A Toast," by Salter, was given in a very satisfactory manner. Mr. Martin is the most artistic bass we have ever heard in Peoria.—Peoria Herald-Transcript, May 11, 1906.

Mr. Martin gave his group of three songs very well indeed, the musical temperament displayed at all times, the pretty effects attained in "Si Tra I Ceppi," the sombre tone color of "Der Wanderer," and the verve of the "Bedouin Love Song" being marked features of excellence. The aria, "Chanson de Vulcain," by Gounod, as sung by Mr. Martin, was treated with a breadth and bigness that was a delight to all the hearers.—Galesburg, Ill., Evening Mail, May 15, 1906.

Mr. Martin sang a group of three songs by Handel, Schubert and Chadwick. He has a big, powerful bass voice of great depth and capacity, sings with feeling and abandon, and impresses by the very power of his interpretation. After this group he was recalled and sang an encore in a smooth and charming style. He sang the aria, "Chanson de Vulcain," by Gounod, in a masterful manner.—Galesburg, Ill., Daily Republican, May 15, 1906.

Frederic Martin, the basso, is without doubt the finest singer ever listened to in Monmouth. That he made a hit and has at once become popular in this city it is unnecessary to state. Many of the songs he rendered were of a most difficult nature, yet his beautiful voice made of these such melody that his auditors went into rapture at the conclusion of almost every song given.—Monmouth, Ill., Daily Review, May 16, 1906.

Mr. Martin is recognized as the leading bass singer of the United States, and his solos last evening were thoroughly enjoyed. His voice is clear and resonant, soft and of great range. He has a pleasing stage manner and is sure of a hearty welcome in the Maple City should he ever again appear here.—Monmouth, Ill., Daily Atlas, May 16, 1906.

The recital by Frederic Martin was a decided and rare treat to lovers of good music. Mr. Martin is one of the real basses, with a big voice that he handles with remarkable ease and fluency, his runs and trills being fairly wonderful. Throughout a heavy program, in several languages, he sang without a note or a time, and it was a truly artistic event that will always insure Mr. Martin a hearty welcome here.—Davenport, Ia., Democrat and Leader, May 17, 1906.

Frederic Martin's charming personality and magnificent voice completely captivated the large audience which gathered last evening to hear his recital under the auspices of the Apollo Club. The recital was a rare musical treat and the audience was not slow in showing its appreciation. Mr. Martin has what is so rarely to be found nowadays, a real bass voice, but so well trained and under such excellent control, that his hearers forget at times that they are not listening to a tenor or baritone. It is seldom that such flexibility and accuracy of intonation is found in a voice of such size and depth. The program was divided into four groups consisting of three old Italian arias, three classical German songs by Schubert, three songs in French and eight modern songs in English. Only a voice of the wide range of Mr. Martin's could have handled such a program successfully, and the scope of his powers is shown by the fact that light and tender songs were given in the same perfect and satisfying manner as the heavier numbers. Mr. Martin is a master of expression and interpretation, and the feeling which he throws into his singing impresses his hearers even more than his wonderful technic. This quality was more noticeable in the French group than in any other portion of his program, and the spontaneous outburst of applause at the conclusion of the last number brought forth one of the two encores.—Davenport, Ia., Daily Times, May 17, 1906.

Frederic Martin of New York, a well known oratorio singer, has a big voice, mellow and resonant, but its fullness and solidity were delightful and he gave a big and stirring rendering of the great aria, "Rolling in Foaming Billows" in the soft middle part of which he showed a smoother and more melodious cantabile than one expects from so large a voice.—Springfield, Mass., Daily Republican, May 24, 1906.

Villent-Bordogni, the composer, best known by reason of his collections of "vocalises," died in Algiers, aged seventy-two.

Prof. Julius Klengel several weeks ago celebrated the anniversary of his twenty-fifth year at the Leipzig Conservatory.

Heinrich Knotte, now in Munich, will sing again in New York next season at the Metropolitan.

**A Bird Symphony.**

With the west wind blowing and the honey bees jostling in and out of the crocuses' dazzling cups, the blackbird again has heart to sing, and the leading trio of spring's chorus is complete.

To most the song thrush seems most eloquent, with endless surprises of new sweet phrases in his varied song. Some few like best the missel thrush, because his bold melody of two bars only seems by iteration to dominate the wind swept landscape with confidence of spring, as though some unseen friend were calling across the fields in silver tones that the cold must pass and summer come again.

But when the blackbird's fluty notes fall upon your ear the song thrush sounds a little less musical, and the refrain of the missel thrush seems to lose some quality of voice. Yet each always keeps its own charm of memory, the song thrush filling grove and shrubbery with the pulsing hopes of spring, the missel thrush proclaiming faith unshaken by the changing winds, and the blackbird warbling with content of early, sunny days.—London Mail.

**A Rochester Tribute to Von Norden.**

Berrick von Norden, the tenor, sang recently in Rochester. The following is one of the published tributes to the artist:

The cycle of songs composed by Prof. Beall, and sung by Mr. von Norden, was a brilliant portion of the recital. Mr. von Norden, whose well poised voice has a remarkable depth and body of tone, gave highly artistic renditions of these compositions. His broad and intellectual musicianship was also displayed in Taylor's "Onaway, Awake, Beloved," which his beautiful voice made an admirable number.—Rochester Evening Times.

Benno Stolzenberg, the opera singer and song writer, died in Berlin on May 12. He was for many years connected with the Braunschweig and Carlsruhe Operas, managed the Dantsic Opera from 1878 to 1882, and taught singing at the Cologne Conservatory from 1885 to 1896. Until shortly before his death Stolzenberg was active as a teacher in Berlin.

Mascagni not long ago conducted his "Iris" in Florence, and was given a warm ovation.

Dvorák's "The Bartered Bride" has been translated into French, and will be given at the Brussels Opera shortly.

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## BUFFALO.

BUFFALO, N. Y., June 1, 1906.

One evening last week a brilliant audience assembled at the Hotel Niagara (a thousand invitations had been issued), to enjoy the musicale given by Clara E. Thoms in compliment to the Scribblers of Buffalo, at which was presented Bianca Fleishmann's song cycle dedicated to the Scribblers. In addition, there were songs composed by Mrs. Henry Altman (former president of the Woman's Club), Mrs. Alfred G. Hauenstein, Mrs. Arthur G. Bennett, Emma S. Sales, and May Larned. Robert Loud wrote the piano solos, "Shall It Be?" and "By the Haunted Spring," played by Grace Grattan, a Dakota girl who has been an excellent exponent of Mrs. Thoms methods for several years. The vocalists were Mrs. Charles H. Spalding, soprano; Jennie Riter, soprano; Leon Barnard, tenor, and Charles E. Rykert, baritone. Mrs. Spalding sang two of Miss Fleishmann's songs—"Little Cricket," dedicated to the late Charlotte Mulligan (first president of the Scribblers), and "O Maiden With the Eyes So Blue." The next two—"Lullaby" and "The Crocus," were sung by sweet-voiced Jennie Riter. The last two—"Swedish Slumber Song" and "The Rosary of the Night" (words of the last mentioned by Emma Sales, a gifted Scribbler, and noted lecturer on Biology), were sung brilliantly by Ella B. Snyder. The song, "Tell Me, Thou Pretty Bee," written by Agatha Bennett, was sung by Mrs. Spalding. Miss Bennett is a brilliant musician just arrived from London, and is a Licentiate of the Royal Academy of Music. Mrs. Thoms is possessed of a real talent for composing, which fitly expressed the verses written by three more Scribblers. All of these tuneful melodies were encored and sung twice. Mrs. Henry Altman, a versatile club woman, wrote "Whisperings," sung by Charles E. Rykert. "When Love Invites" and "My Song Bird" were beautifully sung by Miss Snyder. (Mrs. Altman is a Baltimorean.) Mrs. Arthur G. Bennett's composition, "Her Eyes Are Blue," captivated the audience, for Leon Barnard made the most of its telling qualities, as he did her other verses, "A Buffalo Boat Song," both semi-humorous. Mrs. Alfred G. Hauenstein, a writer of real poetry, had these numbers presented—"Were I a Gleaming Dewdrop," Mrs. Spalding; "Spring Song," Jennie Riter; "When Love is Away," Miss Snyder. All of these songs were liked and encored. Mary Larned's song "I Dare Not Ask a Kiss" and "To Daffodils" were sung by Jennie Riter. Miss Fleishmann wrote the music, which is original and graceful. Mrs. Thoms is well known in New York, having been a member of the Manuscript Society, and the writer of able articles, some of which have been published in THE MUSICAL COURIER. She is one of the busiest teachers of music in Buffalo, having over a hundred pupils, and a corps of assistants.

Creatore was ill on Sunday night. However, the large audience remained at Convention Hall and enjoyed the playing of the Italian Band under the direction of Signor Errico.

The Dunman vocal recital announced for June 6 will be deferred until early autumn for, unfortunately, many pupils are suffering with colds, owing to the "lightning changes" in the temperature.

Horace E. Jameson is the clever winner of the gold medal awarded by his teacher, Fenella G. Crawell, for the greatest improvement in the art of piano playing. A dozen pupils were contestants in the May recital of the Allegro Musical Club.

A valuable addition to our musical circles is Bessie Hilton, formerly of Syracuse, who is now Mrs. Louis J.

Bangert, of North Ashland avenue. Mrs. Bangert is an organist and pianist of ability.

VIRGINIA KEENE.

## A CIRCLE OF MUSIC CLUBS.

Redlands, Cal.—The May concert of the Clef Club, under the direction of Harry Risser Patty, took place at the Contemporary Clubhouse and was in all things successful. The assisting soloists were Catherin Collette, soprano, and Paul Jennison, 'cellist. Julia Caldwell was an efficient accompanist for the artists and Edith Longenecker an equally able pianist in accompanying for the choruses. The club sang the cantata "May Day," by G. A. Macfarren, and other numbers by Joseph Nentwich and Dudley Buck. The women's voices added two choruses by Marzo. Mr. Jennison played the andante from Romberg's second concerto and the "Kol Nidrei," by Max Bruch. Mrs. Collette sang songs by Nevin, Mrs. Beach, Jessie Gaynor and Carl Reinecke, and also the part of the Queen in the cantata.

Des Moines, Ia.—"Hiawatha's Wedding Feast" and "The Death of Minnehaha," by S. Coleridge-Taylor, constituted the second half of the program for the spring concert of the Apollo Club at Foster's Opera House. The soloists contributing to the occasion included Lucille Stevenson-Tewksbury, soprano; George S. Johnson, tenor; Frederick Howard, baritone, and Agostino Gilamini, also a baritone. The club opened the concert with Bartlett's "Up and Away," a spirited hunting song. Signor Gilamini sang a group of songs by Richard Strauss, Mason, and "Pretty Creature," from the Old English list. Mr. Johnson gave two numbers by Nevin and Beach. Mrs. Tewksbury sang a Spring song by Hyde, and two songs by Mary Turner Salter—"The Pine Tree" and "The Cry of Rachael."

Dayton, Ohio.—Letitia Eva Schaeffer entertained the Chaminade Club in her suite of apartments in the McIntire Building, May 24. The hostess was assisted by several talented pupils and Dayton artists in the appended program:

Sonata, D major, Duo for two Pianos.....	Mozart
Ruth Gaddis and Letitia Eva Schaeffer.	
Love's Truth, Vocal Duet .....	Bullard
Flora Q. and Justine Zuebelin.	
Berceuse, Harp Solo .....	Hasselmann
Mrs. Lawrence.	
Serenade, Vocal Solo .....	Schubert
Annabelle Ambrose, 'Cello Obligato, Ira Davis.	
Concerto, G minor .....	Saint-Saëns
Letitia Eva Schaeffer, Accompanied on Second Piano by Nancy V. Dryden.	
Marurka, Harp Solo .....	Hasselmann
Mrs. Lawrence.	
Carmena, Waltz .....	H. Lane Wilson
Duet for Soprano and Alto, Flora Q. and Justine Zuebelin.	
Quartet, C major .....	Mozart
The Holstein String Quartet—Charles Kalman Holstein, first violin; Jeanette Freeman, second violin; Albert Fischman, viola; Ira Davis, 'cello.	
Ave Marie, Vocal Solo, adapted to the Intermezzo from Cavalleria Rusticana .....	Mascagni
Annabelle Ambrose.	
Accompanied by Jeanette Freeman, violin; Ira Davis, 'cello; Mrs. Lawrence, harp; Letitia Eva Schaeffer, first piano; Dorothea Gruen, second piano.	
Waltz, from Faust, Piano Quartet.....	Gounod
Orelta Schwind, Katharine Hammond, Mary Zeasel, Anna Bond.	
Concerto in G minor, Orchestral Parts Supplied on Second Piano .....	Mendelssohn
Letitia Eva Schaeffer.	

Bertha L. Clark, the violinist, and a number of her pupils played at a musicale at the Clark studio-residence, 305 Sixth avenue, Brooklyn, Tuesday of last week. The young violinists were: Amy Fox, Gertrude Best, Ruth Gibson, Doris Shelley, Helen Edgar, Mr. Louprette and Mr. Nolan. Marie Adele Stillwell, contralto, and Sidney A. Baldwin, pianist, assisted in the program.

## Annie de Jong in Vienna.

Annie de Jong, the brilliant and successful Dutch violinist, made several appearances in Vienna not long ago, and won exceptional praise from the critical press, as the following excerpts will show:

We made the acquaintance of a talented young violinist, Annie de Jong, from The Hague. Her tone is remarkably beautiful and big, her bowing energetic and firm, and she plays with all her soul. In a cicaona of Vitali she asserted herself as mastering the classical style; a ballad of Sinding gave her occasion to show how familiar she is with modern art. Beethoven's "Romance" was the encore with which the enthusiastic public was appeased, and it confirmed the great success of the artist.—Die Zeit.

A violinist of the best style is Annie de Jong; one of those artists for whom it is the chief thing to be entirely true to the character of the music she interprets.—Vienna Correspondence Die Signal.

It is a treat to hear an artist like Annie de Jong. She played a ballad of Sinding, and afterward the romance in G of Beethoven, which we have rarely heard delivered more beautifully.—Die Lyre.

Annie de Jong appeared with success. She is an interesting brunette, with a "brunette" temperament. In Ries' "Perpetuum Mobile" she made quite a sensation.—Die Neue Freie Presse.

That a young lady can fully master the violin was shown by Annie de Jong, who appeared in the concert of the A Capella Choir. She possesses a beautiful, big tone, by which the cicaona of T. A. Vitali benefits largely.—Illustrirtes Wiener Extrablatt.

Annie de Jong achieved a great success with a cicaona of Vitali.—Neue Wiener Tageblatt.

T. A. Vitali's cicaona, Sinding's ballad and Ries' "Perpetuum Mobile" were played by Miss de Jong upon her Guarnerius in a perfect way and the violinist excelled both by her brilliant execution and her beautiful delivery.—Sport and Salon.

Quite a treat was the playing of the Dutch violinist, Annie de Jong. The artist, who by her interesting appearance made a sensation, made also a great impression by her art. She is a brilliant violinist, who masters her Guarnerius with charm and energy, with deep sentiment and splendid virtuosity. The "Fantasia Appassionata" of Viextempa was delivered in a perfect way. Enthusiastic applause was given to the Dutch "Fairy of the Violin."—Deutsches Volksblatt.

The Dutch violinist, Annie de Jong, who played the "Fantasia Appassionata" of Viextempa, found a most warm reception.—Die Neue Freie Presse.

A violinist of peculiar charm is Annie de Jong. Her playing has something of the bracing sea atmosphere, through the clearness of her bowing and the simple purity of her rendering. The concerto in D, of Mozart, reminded me of Burmester because of the large and noble way in which it was interpreted. In saying this I say not too much, but enough.—Neue Illustrirte Presse.

The Dutch violinist, Annie de Jong, confirmed (in a concert given with the assistance of Ignaz Brüll) the excellent impression she made before. She played with Mr. Brüll his sonata, op. 51. Both artists distinguished themselves highly. Miss de Jong excelled especially in the concerto of Mozart and the romance of Beethoven.—Neuigheits Weltblatt.

A very distinguished violinist is Annie de Jong. She proved herself to be in every way a splendid artist. We hope to hear her often.—Neues Wiener Tageblatt.

We made the acquaintance of an interesting young Dutch violinist, Annie de Jong. In her playing there is nothing of Dutch coolness. She plays with an extraordinary temperament and her tone is uncommonly big and warm.—Montags Courier.

Another violinist, Annie de Jong, who made an agreeable impression some time ago in the concert of the A Capella Choir, is a very serious artist, who displayed her large tone, beautiful technic and much sentiment in Mozart's concerto in D minor.—Wiener Extrablatt.

An interesting young violinist is Annie de Jong; she distinguished herself chiefly by her big, firm tone and warm delivery.—Freundenblatt.

Annie de Long is a gifted violinist. She has temperament and plays with full comprehension of the works she interprets.—Vaterland.

## SEASON 1906-7

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## MILWAUKEE AND WISCONSIN.

MILWAUKEE, May 30, 1906.

The sixth symphony concert of the Milwaukee Aschenbroedel Club at the Pabst Theatre May 15, Hugo Bach director, was the most successful artistically of any yet given. The program included some interesting novelties, the march, "Pomp and Circumstance," No. 1, in D, by Elgar; the "Norwegian Artists' Carnival," op. 14, Svendsen (cosmopolitan enough), and the Hänsel and Gretel, Vorspiel of Humperdinck. These were well played and the performances of the largo and allegro con fuoco from the Dvorák "New World" symphony were distinguished by a degree of finish and verve that set the standard of Milwaukee orchestral achievement a good notch higher. The "Tannhäuser" overture at the close held the audience to the very last. Hugo Bach, a son of Christopher Bach, shows unmistakable ability as a conductor and has the musical qualifications both technical and temperamental of an all-round, well-equipped orchestral director. The soloists were J. Erich Schmaal, pianist, and Ralph Rowland, violinist, both well known and popular here. The former gave a remarkably finished performance of the C minor concerto of Beethoven. Mr. Rowland evoked a very storm of applause with his splendid playing of the allegro moderato from the Tchaikowsky concerto in D major, op. 35. There was real power and fire in it.

Kubelik played a return engagement at the Pabst a fortnight ago to a crowded house, stirring his audience to even greater enthusiasm than on the occasion of his first engagement here. Chief among his numbers were the Lalo "Symphonie Espagnole" and the Paganini concerto in D major.

Odin Renning has composed a Norwegian Hymn dedicated to His Majesty King Haakon of Norway, which will be performed at the coronation in Trondjem June 22. It is a stirring, noble, exalted melody, and carries with it the conviction of genuine inspiration. It is being published by the William Kaun Music Company of this city, together with several piano compositions by the same promising young composer. Mr. Renning is a pupil in composition of Bernard Ziehm, of Chicago, and of Julius Klausner, of Milwaukee, in piano, both of whom have given the hymn the invaluable stamp of their approval. Mr. Renning will be present at the coronation and will next year continue his musical studies in Berlin.

Two enjoyable organ recitals have been given the last two Sunday afternoons at St. Johns Cathedral by the new organist, Harry F. Schenuit, formerly of Baltimore, Md. Mr. Schenuit's organ technic is distinguished by its absolute clarity of expression and by a rhythmic pulse that has real life and verve in it.

The interpretations are those of a musician of thorough training and of fine temperament, always interesting, con-

vincing and enjoyable. Katherine Clark, alto, and Harry Meurer, tenor, were the soloists, the voices of both showing to fine effect under the excellent acoustic conditions of the Cathedral. The program follows:

Organ, Sonata I (first movement) ..... Bach  
Alto Solo, Hosannah ..... Granier  
Organ, Communion, E minor ..... Batiste  
Tenor Solo, Aria, from Hymn of Praise ..... Mendelssohn  
Organ—  
Siciliano ..... Hopkins  
Concertstück ..... Rink  
Impromptu, Le Doux Reve ..... Leschetizky  
Vocal Duo, Divine Redeemer ..... Gounod  
Organ, Grand Chorus, D major ..... Guilmant

Pupils of Lois F. Seeberg gave a song recital at the Wisconsin College of Music May 24, Miss Nona R. Short-hill accompanist.

The fourth and last of the past season May concerts were given by Chr. Bach's Milwaukee Orchestra at the West Side Turner Hall, Sunday, May 27. Alexander MacFadyen's song for tenor, "Ye who have yearned alone," dedicated to Harry Meurer, was sung by Mr. Meurer with full orchestral accompaniment. The song gives a noble and convincing setting to Goethe's words, rising to a splendid climax. Hugo Bach, into whose hands the baton has been so auspiciously entrusted by the father after his long and honorable career, is a cellist of virtuoso ability, composes for orchestra, and has had more experience in orchestral leading than any other musician in Milwaukee, excepting, of course, his own father, who began his musical activities here in 1857. What Milwaukee has attained in orchestra it owes almost solely to the efforts of this sterling musician, and it is eminently fitting and happy that the father should be able now to hand the baton he has wielded so long and so well over to his own son, and that with so certain assurance of its falling in worthy hands.

Mme. Rive-King will appear in piano recital the second time this season at the new hall of the Wisconsin Conservatory of Music on June 7.

## Beloit.

The Treble Clef has just closed the most successful season of its existence by giving "King Rene's Daughter" by Smart. The chorus, under Abram Ray Tyler's direction, has done very efficient work and has given works of a high order. Financially, too, the season has been very gratifying to the club, for public support has been much better than in previous years.

The Beloit College Musical Association, under the direction of Prof. Abram Ray Tyler, head of the College

Department of Music, gave at its second public concert a very successful performance of Frederick Cowen's "Rose Maiden." The soloists were Alfred Wilson, tenor; Ruby L. Garlick, soprano; Katherine Root, alto, and Garnett Hedge, bass, of Chicago.

## La Crosse.

The recently organized Choral Club gave a performance of Mendelssohn's "Elijah" on May 9. The soloists were Arthur M. Burton, of Chicago, baritone, who possesses a voice of great richness; Mr. Williams, of Minneapolis, tenor; Mrs. Albert Fisher Reuttel, soprano, and Mynn Stoddard, contralto. Not only as a chorus did the club give satisfaction, but those who composed the double quartet and the trio received the heartiest applause. The members of the double quartet were Mrs. Lawson, Mrs. Lowe, Mrs. Cilley, Miss Russell, Mr. Zielke, Mr. Willoughby, Mr. Goddard and Mr. Kerr; and of the trio Mrs. Lawson, Mrs. Cilley and Miss Russell. The fact that a great chorus has been organized and trained to so high a degree of proficiency during a period of only four months reflects credit upon its leader, Professor Wiley, of Minneapolis. The work of the chorus under him was marvelous, and one could not ask for anything more artistic than his interpretation.

## Racine.

The initial concert given by the Racine Concert Company was a complete success. Those partaking were Pearl Brice, pianist; Arthur Daniels, baritone; Fred Lochner, violin; Mrs. Charles Armstrong, cello.

## Watertown.

The Euterpe Club has finished another winter of study. This club was organized in 1896 and limits its membership to twenty-five ladies. All the members are active. Those who cannot contribute in a musical way do so in a literary way. This winter's programs were limited to compositions by Schumann and Schubert. At the last meeting some of the Schubert-Liszt arrangements were performed. Those who took part in the closing program were Mrs. Eberle, Miss Wiggenghorn, Mrs. Rohr, Miss Miller, Mrs. Sproesser, Miss Notz, Mrs. Weber and Miss Ernst.

The Apollo Club is rehearsing under Professor Protheroe, of Milwaukee. The next concert is to be given June 7.

Professor Singer, of Stuttgart, who has been giving chamber music concerts in that city for forty-five years, will abandon the course after this season, in order to enjoy a long and well earned vacation away from his profession.

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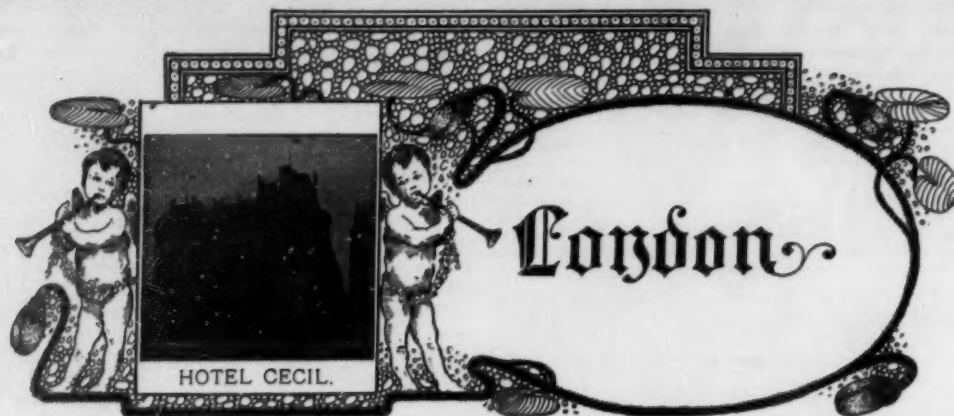
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HOTEL CECIL,  
LONDON, MAY 23, 1906.

The interest at the Opera the past few days has mainly centered in two artists, Ternina and Caruso. "Place aux dames"—so Ternina first. Her appearance in "Walküre" as Brünnhilde was dealt with last week. She was not feeling strong enough to sing in "Siegfried" or "Götterdämmerung," but on Saturday she sang Isolde, and we had one of the rarest artistic treats it is possible to enjoy. Most people agree that Ternina's Isolde is her finest creation, and on Saturday she was in her best vein. One forgot the occasional tired tone of her voice in watching her magnificent dramatic art, and in listening to her perfect phrasing and declamation. In the last act her superb pathos quite carried the audience away, and at the close she received an enthusiastic ovation. The pity of it was that—by contrast—we had such an inefficient Tristan. Herr Bürger's performance is well enough by itself, but it is unequally yoked when allied to Ternina's. There was some fine work from other artists during the evening, however. Kirkby Lunn's Brangäne was splendid, as it always is, and Van Rooy's Kurwenal was a perfect artistic picture, both dramatically and vocally. Yesterday there was a kind of echo of the "Ring" in the shape of an extra performance of "Walküre," in which Ternina appeared as Sieglinde. But the details of her performance must be reserved till next week.

Caruso made a welcome reappearance last Tuesday week in "Rigoletto." The earthquake has happily not shaken his voice in the least, and those glorious notes of his seemed to ring out with even greater ease and brilliance than last season. He was in wonderful form, and as the Duke sang and acted superbly. I notice, by the way, that very few critics say as much as they ought to do about the excellence of Caruso's acting. There was a time when, provided an Italian tenor could sing, no one expected him to act. But Caruso has changed all that, and has set a high standard for those who may follow him.

On Thursday Caruso appeared with Melba in "Bohème." The house was sold out before the performance, the audience being the most brilliant of the season so far. Again he was at the very top of his form, and gave us the ideal Rudolfo, sad and merry in turn, but always the light hearted. All four acts went with a rare swing, and the duet in the third was magnificently sung, both by Melba and Caruso. The rest of the cast was familiar, Miss Parkina as Musetta and Scotti and Jourmet as Rudolfo's companions in adversity. Signor Campanini conducted the performance.

On Saturday every one is eagerly looking forward to seeing Caruso again in "Madame Butterfly" with Destinn. Scotti will take the part of the Consul and Madame Lejeune will be the Suzuki.

"Die Meistersinger" will be given on Friday, with Madame Galski as Eva, Van Rooy as Hans Sachs, Anthes as Walther, and Geis as Beckmesser.

Caruso will sing in "Pagliacci," which, with "The Barber of Bagdad," fills the bill for tomorrow, and on Monday

Ternina is to sing in "Tannhäuser" with Anthes and Van Rooy.

As Melba was ill on Monday evening, her place was taken in "Bohème" by Mlle. Donalda, who was an excellent Mimi. Puccini was present at the performance.

In the "Siegfried" of the second cycle, Herr Anthes, who sang here last in 1903, made his reappearance. He is a good actor and sings fairly well—for a German tenor—but nevertheless he is not an ideal hero. Still, he is better than Konrad, who sang in the first cycle and was the Siegfried in "Götterdämmerung" last Friday. Frau Galski, who also has not been heard here for some time, was the Brünnhilde in both "Siegfried" and "Götterdämmerung." She is a fine artist, and her performance lacked none of the touches necessary to make it a great one.

Van Rooy sang the "Wanderer's" music in "Siegfried" superbly, and was most impressive dramatically.

In "Götterdämmerung," Konrad was the Siegfried, but he failed to make much impression. Mr. Whitehill was a dramatic Gunther, and Herr Raboth's Hagen an excellent study. Also one must again mention Kirkby Lunn's fine study of Waltraute.

The orchestral playing in the second cycle was magnificent, and, except for one or two slips, quite flawless. There were frantic calls for Richter at the finish, but he declined to appear on the stage.

There was a very big audience at Queen's Hall for the first Grieg concert last Thursday. A good many people, I think, came to catch what may be a last glimpse of the famous Norwegian, for I do not suppose he will ever visit us again. The concert was an orchestral one, a mistake in my opinion, for Grieg has never been an orchestral composer. It would have been far better to have had two chamber concerts of his music instead of one orchestral concert and one chamber concert. Most people were agreeably surprised to find that Grieg, who, of course had a tremendous reception, was such a good conductor. He had of course, the advantage of a first class orchestra which plays with remarkable unity of expression, but nevertheless he was by no means content to let them take their own course with the music.

The first item of the program was the new "Lyrische Suite" which Grieg has recently arranged from some of his "Lyrische Stücke" (the fifth book). The best and most effective of the four numbers was a "Norwegian Rustic Dance" of which the orchestration is excellent and most effective. Grieg got a dainty rendering of it from the band. The "Notturmo" (No. 3) is a delicate fragment, but almost too light to appear to advantage in orchestral form. The finale, "The March of the Dwarfs," which is delightfully scored, is most effective and made a great hit. The "Bergliot" music—the poem being recited by Miss Tita Brand—followed, and then came one of the most interesting items of the afternoon. Mlle. Dolores' singing of three songs (with orchestral accompaniment,

of course.) The first was the beautiful "Solvejg's Cradle Song," the other two being "From Monte Pincio" and "A Swan." All three were given with much finish by Mlle. Dolores, and the composer played very sympathetic accompaniments. Subsequently Johanne Stockmarr did piano concerto, and again I noticed how carefully and cleverly Grieg handled the orchestra in accompanying, a noteworthy accomplishment, since he has not done very much conducting of late years. Finally, the first "Peer Gynt" suite closed the afternoon's performance.

On Thursday evening the Bradford festival choir came to London to sing at the Philharmonic concert. They are not quite so good as the Sheffield choristers, but are not so very far behind. Their chief performance was Bach's great motet for double chorus "Sing Ye to the Lord," all the polyphonic details of which were brought out with amazing clearness and vigorous expression. They also sang in the finale of the "Choral" symphony the long and difficult passages of which they tackled with unflagging energy and never failing quality of tone. The whole symphony went well under Dr. Cowen's direction. Richard Buhlig was the soloist of the occasion, and he was heard in Beethoven's G major concerto, of which he gave a fine, broad rendering. His playing was delightfully free from affectation of any kind, his tone was always a delight to the ear, and his phrasing first rate.

There was a good deal of music heard on Saturday. Dr. Cowen presided over the London Symphony Orchestra at Queen's Hall in the afternoon and conducted a performance of his own "Scandinavian" symphony which is one of the best things he has written. Dr. Cowen also appeared as pianist at the same concert, for he took part in Mozart's "Adagio and Rondo" for flute, oboe, viola, cello and harmonica, playing the latter part on a piano. The work is not by any means one of Mozart's best. Included also in the program were Schumann's "Genoveva" overture and Tchaikowsky's suite in G.

Boris Hambourg also gave the second of his historical cello recitals at Aeolian Hall on Saturday afternoon, the program being devoted to German masters. Bach and Beethoven naturally headed the list, the unaccompanied suite in G of the former being very finely played by Mr. Hambourg. The rendering of Beethoven's sonata in A, with Mark Hambourg at the piano, was a fine example of two artists' complete sympathy with one another. It was a rare treat from start to finish. Of the other items of the program a charming duo for violin and cello, most delightfully played by Boris and his other brother Jan, deserves special mention. Some unfamiliar things were an andante from a concerto by Rust the elder, a largo from a gamba sonata by Handel, and a sonata by Galliard. Upon everything that he played Boris Hambourg bestowed the utmost artistic finish, and his tone was unflinching beautiful throughout. His next recital is on Saturday.

At Bechstein Hall, on the same afternoon, Herr Franz Naval gave his second recital. I have already dealt with this singer, on the occasions of his previous appearances, so that it only remains to mention his program which was varied, including three songs from Schubert's "Die Schöne Müllerin," Grieg's "Erstes Begegnen," "Annie Laurie," Goldmark's "Die Quelle," Liszt's "O quand je dors," and Pergolesi's "Nina." Most of them were well sung, but again Herr Naval showed an occasional tendency to exaggeration.

Irma Saenger-Sethe made a very welcome re-appearance yesterday at Queen's Hall, when she gave an orchestral concert with the London Symphony Orchestra. I shall deal fully with the concert in my next letter.

On Monday again there were a lot of concerts. Vivien Chartres, the violinist prodigy, gave a recital at Queen's Hall in the afternoon. Among the audience were distributed postcards addressed to the concert giver, upon which you were requested to state what you thought of her playing. The idea of making the audience turn ama-

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teur critic is a distinctly novel one. I only hope nobody said anything rude about her performance, which was certainly very good. She played the Mendelssohn concerto and the Bach "Chaconne," in both of which she had been heard before.

Irene Scharrer, the remarkably clever young pianist I have often spoken of, gave another recital on Monday at Aeolian Hall. She is proceeding with rapid strides in her artistic development. Most noteworthy was her Chopin playing. The "Funeral March" sonata was interpreted with much depth of feeling, and in the Nocturne in D flat, etude in G flat, and the Barcarolle, her tone was of beautiful quality, whilst the phrasing showed ripe musicianship. Miss Scharrer also played very daintily a sonata of Scarlatti and a "Fantasie" of her own, which if not powerfully original, was written with a sure eye for effect.

Jan Van Oordt at his second recital on Friday at Aeolian Hall again made an extremely favorable impression. He is undoubtedly a player of much power. His was a "three concerto" program—Max Bruch in G minor, Paganini in D major, and Wieniawski in D minor, being the ones chosen. In all three the artist played in faultless style, with a fluency of phrasing and breadth of tone that were admirable. Perhaps he was at his best in the first concerto, but in the Paganini work he played with amazing brilliance and technical ease.

The pianist Gertrude Peppercorn has just arranged for a three months' tour in America next year, that is for January, February and March, 1907. This will be Miss Peppercorn's second trip to America and she is quite looking forward to it. In November she plays a recital tour of Holland, then leaves immediately for her engagement in America. She will play the Knabe piano as she did upon the occasion of her previous tour. Her success in England and on the Continent has been of the highest and she is one of the leading pianists of the present time.

M. Reynaldo Hahn, whose songs are gradually becoming better known here, gave a concert of his own compositions last Wednesday afternoon. Besides accompanying most of the items on the program, he also sang some songs himself very agreeably. The rest were sung by M. Léon Renay, and a charming nocturne for violin was played by Miss Mary Law.

The impression one gets from his work, heard in bulk, as it was on Wednesday, is much charm of expression combined with a certain amount of individuality. But forcefulness is somewhat lacking in a good deal of it, and this is perhaps due to a want of close texture in his writing. One cannot be vague and elusive always. But M. Hahn has a genuine gift of melody and a good deal of clever musicianship.

At his recital last Tuesday week, Mischa Elman played Ernst's "Airs Hongroise" with great skill, and his rendering of Chopin's B flat nocturne was very romantic in spirit. He was at his best, however, in the familiar Max Bruch concerto, which he interpreted with superb breadth and distinction, and in Ries' "Moto Perpetuo."

Among many vocalists who have appeared during the week was Margaret Reibold, an American soprano, with a charming quality of voice and a refined and musicianly

style; Miss Lydia Illyna, a Russian vocalist, with a fine voice; and Hilda Foster (sister of Miss Muriel Foster), who at one time appeared a good deal with her sister.

Melba's wonderful contralto, Irene Hinley, of whom we have all heard so much, is to be introduced to the London public on July 3. She is said to be able to sing from low F to high B flat. Melba discovered her in New Zealand, and has been since helping her to study in Paris.

The famous Vienna Männergesangverein gives two concerts in London, on Friday and Monday, at Queen's Hall.

De Pachmann plays again in London, after two seasons' absence, on Saturday.

### MORE LONDON ITEMS.

A large reception was given at the Austral Club on Tuesday afternoon of last week, when an interesting program of solos and duets was sung by pupils of Eugene Joachim. Those taking part were Miss E. Barwell-Holbrook, Edith Romea, Ethel Harland, Howard Willson, Rita Milner and Gladys Scott, the accompaniments being played by Charlotte Eyre and E. Hutchinson. The club, as may be inferred from the name, is made up of Australians residing in London. Mme. Joachim, having married an Australian, Frank W. Gibson, she also becomes Australian, but in a certain sense remains Austrian, the latter being her own nationality. Tea was served before the music, the hostesses for the afternoon being Mrs. Nitschke, Mrs. Boswell Reid and Mrs. Pharyzyn. Among those present were Lady Coburn, president of the club, Mrs. Willis, Mrs. Sydenham Clark, Mme. Rosa Bird, Lady Hamilton, Mrs. Coghlan, Miss Cowan and Lady Arbuckle. There are a number of musical artists connected with the club, among them being Rosa Bird, Mary Conley, Grace Angus, Elsie Jones, Nora Long, Miss Boswell-Reid, Crystal Riemits, Lili Sharp, Sylvia Yarra, Mrs. Fairfax, Eva Mylott, Mme. Maggie Stirling, Marion Griffith-Saunders, Richard Nitschke, Maude Meldrum, Miss Robjohns, Ethel Sinclair, P. Mavon Ibbis, Alice Crawford, Miss Hammett-Dyer.

A concert that introduced a young American violinist to London was the one given by Julius Falk on Thursday evening at Aeolian Hall. Mr. Falk, who is from Philadelphia, has been studying with Sevcik at Prague for nearly three years, and so greatly was his master impressed with the genius of the young violinist that for the past season he has given him a daily lesson, gratuitously, a high compliment that is fully appreciated by the recipient. At his concert the other day, Mr. Falk played a Brahms sonata, the D minor concerto of Wieniawski, a group of three numbers, "Im Maien," von Fielitz; "Humoresk," Tor Aulin; "Csardas Scene," Jeno Hubay, and for the last number Saint-Saëns' "Introduction and Rondo Capriccioso." His playing of the concerto was specially commented upon for the remarkable execution displayed. Mr. Falk may give another concert in London before the season is over, and will probably be heard in America in another year.

There was an enthusiastic audience at Steinway Hall on Thursday evening when Marion Jay and Nora Meredith gave a violin and vocal recital. Miss Meredith is a pupil of Blanche Marchesi and is the possessor of a fine voice. She sang a recitative and aria by Handel, Arne's "When Daisies," and a group of French and German songs, besides several modern English songs.

To celebrate his fiftieth year of active professional work, Charles Fletcher, who now resides in Bournemouth, is giving two chamber concerts, the first of which took place last

week. He was assisted by his two daughters, Maud Fletcher, cellist, and Polyxena Fletcher, pianist. Hamilton Harty accompanied Mr. Fletcher in Godard's "Concerto Romantique."

One of the young 'cellists who will shortly be heard in concert is Pearl Evelyn-Bryer, who, during the past month, has played at a number of private recitals. Last week she played at Woking, and last Saturday played a fine program at Welwyn, among the numbers being Saint-Saëns' "Deluge." Although young, Miss Evelyn-Bryer is a clever little artist who is sure to make a name for herself in the musical world.

The Sheffield Musical Union contributed a program at the annual meeting of the Tonic Sol-Fa College at Queen's Hall last week, when their work was admirably done. Among the numbers that were specially enjoyed were Walter Macfarren's "You Stole My Love," after which for an encore they sang Sullivan's "Golden Legend," unaccompanied. Eleanor Coward sang several solos.

At her first recital last week at Bechstein Hall, Sonia Herma sang a varied program in a way that pleased the large audience present.

The only piano recital that Maud Agnes Winter is giving this season took place at Bechstein Hall last Thursday. It is a matter of regret that Miss Winter is not oftener heard in public, a regret that was universally expressed the other evening. Minda de Morgan sang several songs at this concert, being accompanied on the harp by Minnie Winter.

A young violinist, Isobel Purdon, gave a concert at Salle Erard last week under the patronage of the Marchioness of Queensbury, Lord and Lady Darnley, Lady Fox-Pitt and Lady Lambert. She was assisted by Ethel Nettleship, cellist, and Renée Benson, accompanist.

Henry Boulderson gave a song recital at Bechstein Hall on Thursday afternoon, when Evelyn Stuart played several piano pieces, including a new "Bagatelle" by Theodore Holland.

Some of Mme. Kate Flinn's pupils assisted in her concert at Steinway Hall last week, Ruby Cobbett and Elaine Hawkins being among those heard.

A committee has been formed (of which Lady Limerick is the president) having for its object the presenting of a fine violin to Maud MacCarthy, the young Irish violinist.

A. F. KING.

### Emma Thursby Going Abroad.

Emma Thursby and her sister, Miss Una, sailed for Europe Saturday. Miss Thursby will be in London for the season, and then go to the Continent for the remainder of the summer. She will return to New York in September.

Artur Rössel, the well known concertmaster of the Weimar Orchestra, has given up his position as instructor at the conservatory in that city.

Under Balling's direction, Liszt's "Christus" was given at Carlsruhe. The glorious work had a tremendous success.

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## KANSAS CITY.

KANSAS CITY, May 29, 1906.

Alice Marquis, a pupil of Mrs. Carl Busch, gave a piano recital in the auditorium of the University building on May 29. She played the Schumann "Carnival" and the Hiller concerto in their entirety, Mrs. Busch assisting on the second piano in the concerto.

Percy Hemus, baritone, of New York, will be in Kansas City through the summer season of three months, and has engaged Rudolf King as accompanist for a series of recitals.

Edward Kreiser gave his eighty-sixth organ recital in the Grand Avenue Methodist Episcopal Church on Saturday, May 26. It was his last recital for this season, and his numbers included a novelty by Malling, from the suite entitled "Paulus," and Mr. Kreiser's arrangement of Bourgaull-Ducoudray's "The Burial of Ophelia." Callie Clarke, soprano, assisted.

Crosby Hopps, with a chorus of 200 voices, gave a concert in the First Presbyterian Church of Kansas City, Kan., last Monday evening, for the benefit of the Y. W. C. A.

Francis McCartney, a pupil of Jennie Schultz, is to be a June bride, the marriage taking place June 17, to C. E. Morse, professor of mathematics at the Kansas City High School. Mrs. Schultz will entertain the wedding party at luncheon at Emery-Bird's.

Lulu Sandford Tefft will give a song recital at Morton's next Tuesday. She is a pupil of Ella Backus-Behr, who will assist at the piano.

Frederick Wallis will give a pupils' recital May 30 and 31. Thirty-two pupils will appear in the two recitals, in the auditorium of the University building.

A number of the best musicians in Kansas City took part in the benefit concert at the Academy of Music this afternoon for Antonio Massino, who lost everything in the San Francisco earthquake.

Joseph Farrell, baritone, assisted Alice Leonard, a graduate of the piano and organ department of the Kansas State University, in a recital at Lawrence, Kan., last Friday night. He and Mr. Agramonte are contemplating a recital in this city.

Mary Beckham and Ellen Barnes will give a joint pupils' recital at the Coates House next Saturday afternoon at four o'clock. Each will have four pupils on the program, and they will be assisted by Georgia Tripp, soprano, and Joe Mullin, baritone.

Mollie F. Lucas gave her annual May recital in the Athenæum rooms of the University building, those taking

part being: Mildred Rummel, Omega Greene, Geneva Dancy, Edith McDonald, Lois Phillips, Hazel Sieverling, Olive McDonald, Grace Barlow, George Lucas, Virginia Chesney, Lola Lucas, Eugenia Deamer and Josie Dunckerley.

The Ellery Band will continue at Electric Park the coming week.

Frederick Wallis, of this city, gave a vocal recital in Lawrence, Kan., last week.

The Royal Arcanum Glee Club, assisted by Herman Springer, gave a recital at the Westport Avenue Presbyterian Church last Tuesday night.

The pupils in the piano department of the Liberty Female College held their annual piano contest last Friday night. The prize, a cabinet grand piano, given by President Williams, was awarded to Mary Fields, a post-graduate and a resident of Liberty.

Myra May Kendall, pupil and assistant of Ella Backus-Behr, gave a piano recital this evening, in the auditorium of the University building, assisted by L. S. van Hook, baritone, Ella Backus-Behr, piano.

Margaret Campbell, a pupil of Elizabeth Frey, played her first piano recital in the auditorium of the University building last Friday night, assisted by Mrs. Frank J. Haefner, contralto, and Herman Springer, baritone.

Mr. and Mrs. R. E. Richardson have arranged a musicale at their home in the Maryland the evening of June 1, for Jessie Palmer, their protégé, who has been studying in New York for the past year.

W. H. Donley, of Indianapolis, Ind., gave an organ recital at St. Paul's Episcopal Church on both Wednesday and Thursday of this week. The church is very proud of its new organ, and took this means to attract attention to it. Mr. Donley was assisted by S. S. Sill, tenor, and H. G. Edwards, baritone.

Rose B. Peironnet will hold a pupils' piano recital in her studio in the University building next Monday evening. F. A. PARKER.

August Ludwig, of Dresden, has finished a five act light opera, called "Rauschgold," dealing with Leipsic art conditions in the year 1800.

A five act music drama, "Santa Caterina," music by Georg Liebling and text by Alice Liebling, was produced last month for the first time at the Manzoni Theatre, in Rome.

## Maud Powell in Nova Scotia.

It is never too late to record the brilliant achievements of Maud Powell, the American violinist. She is an American, yes, but when it comes to art all countries have equal claims on her, for the divine art is universal. Miss Powell's season is by no means closed, and that is why reference is made to her recent appearance at Halifax, Nova Scotia. In Halifax the distinguished violinist gave a recital in the course of artists' concerts under the direction of Max Weil at Orpheus Hall on May 11. She was assisted by Maurice Eisner, pianist. Her program for that occasion, and the review published in the Evening Mail, of Halifax, are appended:

Suite, op. 44 ..... Schütt  
Concerto ..... Mendelssohn  
Variations Serieses, La Folia ..... Corelli  
Le Tambourin ..... Leclair  
La Fleurie ..... Couperin  
Prelude, E major (unaccompanied) ..... Bach  
Slavic Dance, No. 7, A major ..... Dvorak  
Capriccio Valse ..... Wieniawski

It may be said of the violin recital given last evening in Orpheus Hall by Maud Powell, that it was a musical "treat" of the very highest kind, and those who were present—of whom were the most critical musical people in Halifax—will agree that when Max Weil furnishes lovers of the violin with opportunities of this kind, he is entitled to the heartiest thanks and congratulation of this public. The violin, in the hands of such an artist as Miss Powell becomes the subtlest of all musical instruments. Miss Powell's technic is beyond all criticism, and none who heard her will deny that in addition to absolute mastery of the instrument from this standpoint, the fingers which guided the bow were those of a woman with the artist's true insight into and appreciation of the "poetry of sound." Every note was charged with the sympathetic quality which is the expression, so to speak, of the artist who handles the bow. To the charm of her music, Miss Powell adds that of a graceful and winning presence. From every standpoint the concert must take rank with the best in music that has ever been heard here.

The audience was large; that it was both critical and enthusiastic speaks of itself for the way in which the program was rendered.

## Ruth Linda Deyo at Vassar.

Ruth Linda Deyo, the brilliant young pianist, played before the students of Vassar College, up in Poughkeepsie, last week. A clipping from one of the local papers is reproduced:

Ruth Linda Deyo received an ovation at Vassar on Friday night, the accomplished young pianist being almost overwhelmed with applause. Her renditions of the masters brought forth such a demonstration of approval she was obliged to respond to encores even at the close of her recital, and she played a selection of her own composition.

Bruckner's ninth symphony had a rousing success at Darmstadt recently. It is a work that is unduly neglected outside of Germany.

Felix Weingartner discovered in the archives of the Paris Opera the almost forgotten Berlioz cantata, "Cleopatra," composed by that master in 1829.



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Boston Transcript (May 1, 1906)—"Creatore's new band of 55 players, just returned from London, is better than that the Italian conductor had the last time he was here."

Boston Globe (May 1, 1906)—"Creatore scored a tremendous success upon his return here yesterday. His present band is superior to the former one."

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## MUSIC IN MEXICO.

CITY OF MEXICO, May 22, 1906.

The Lombardi Opera Company closed a four weeks' engagement at the Hidalgo Theatre Monday evening with "Tosca." Elena Marin, the Mexican prima donna, appeared in the title role. The same afternoon the company produced "Mignon" with the following cast:

Mignon, P. Roluti Salto; Filina, A. Padovanni; Federico, C. Gentilini; Guillermo, A. Salvaneschi; Lotario, O. Lombardi; Laherte, L. Bergami; Jarno, A. Pancera.

Now the company is touring the interior. It is announced that the troupe will return in June for a season of opera at the Orrins Circus Theatre at popular prices.

The participants in the recent performances of the "Mikado," under the direction of Ida Fitzhugh Shepard, enjoyed a banquet and reunion at the Hotel St. Francis on the evening of May 19. Both performances of the operetta were for charity and netted good sums for the beneficiaries. The productions were reviewed in previous letters.

Mrs. A. D. Wells, a soprano pupil of Walter Robinson, of New York, recently arrived here. As Mrs. Wells is to remain in this city, the American colony will be certain to extend a hearty welcome to the new singer and country-woman.

Carmen Segarra, the Spanish prima donna, has scored a success at the Teatro Principal in the comic opera "Ficata de San Antone." Senorita Segarra came to Mexico direct from Madrid. She is a clever actress, and her singing is of a quality rarely heard at the Principal.

For two years work on the foundation of the Grand Opera House, or, to be more explicit, Teatro Nacional, has been in progress. This week the contractors have begun to erect the steel frame of the lower story. Without doubt this will be the largest and most artistic theatre in North America. It will require at least two years to complete the building, which will cover an entire block, surrounded by a wide street on each of the four sides. The design includes carriage entrances, fountains and garden plots. The Mexican Government bought the ground three years ago, and it was announced at the time for the purpose of building a national theatre.

Programs for the week are:

Teatro Principal—Comic opera—"La taza de The," "La ola Verde" and "San Juan de la Luz."

Renacimiento—Dramatic—Virginia Fabrigas Co., in "Los dos Pilletes."

Arben—Dramatic—Fuentes Co., in "Mas fuerte que Amor."

Orrins—Circus and vaudeville.

T. G. WESTON.

## Virgil Clavier School in Washington.

Georgia E. Miller, director of the Virgil Clavier Piano School, in Washington, D. C., announces a pupils' recital to be given on Saturday evening, June 16, in the Masonic Temple Hall. From this last it may be seen that the school has grown in the past year. Two years ago the school, its recitals, concerts, examinations, &c., all took place in the North East School on C street. Later on the director was obliged to rent a special studio in the North West. There for a time exercises were held. Increase of both pupils and audience has now made it necessary to engage a special hall larger than both the others together. This, no doubt, will be filled on the interesting occasion referred to.

The school will be assisted by one of the most delightful and popular of Washington's singers, Irene Deterich, soprano, recently returned from European education with honors and praises. These have been certified to by unstinted commendation from press and public at home. Miss Dieterich has already reaped more return for her foreign experience than is usual after many years. She is young, exceedingly engaging, and makes a success not only for herself but for any affair with which she is associated, by

a good will, good humor and genial desire for the good of all that is rare among musicians. She will sing old English, German and Scotch airs, German ballads and songs by Wolf, Strauss, Stern, Moszkowski and Grieg.

The pupils of Miss Miller to take part in this closing concert are: Lucille Markham, Margaret Wilson, Rosa McClees, Lucille Compton, Jessie Sams, Katherine Sillman, Elsie Harvey, Katherine Brooks, Elizabeth Defandorf and Grace Stratton.

There is much real talent in this group of young players, and Miss Miller expects much from them as musicians. They are taught in the studies surrounding performance, theory, harmony, literature and history and sight reading. General cultivation of the mind as to concentration, care, endurance and habits in practice are made features also of this piano education.

Bach inventions, 1-8, and No. 14; Beethoven sonata, op. 2, No. 1; Haydn's finale from sonata in C and fantasia in C; Handel's "Minuetto," "Corrente" and "Allamande"; Mendelssohn's "Song Without Words," 16; Chopin mazurkas, op. 7 and 24, each No. 1 and 2 in A minor; walse, op. 34, No. 1; prelude, op. 28, No. 17, and Nos. 7, 3 and 20; walse, D flat; nocturne, op. 35, No. 1; Heller studies, 2, 7, 13, Nos. 14, 15 and 16, op. 45; Schumann, "Warum" and "Grillen"; Schubert, "Minuetto," from sonata, op. 78; Grieg's "Humoresque," No. 2, and "Danse Caprice"; Sinding's "March Grotesque"; Dvorak's "Humoresque" and "Ecosaise"; a tarantelle by Piczonka; "Valeik," by Mokrejs, and a serial by MacDowell—"A Wild Rose," "To a Water Lily," "At the Old Trysting Place," "By an Indian Lodge," "Improvisation," and "Ungarisch."

A notable program, surely, not to speak of all represented by it and the long list acquired, of which these are but types and samples. Miss Miller has been unusually ingenious this year in inventing devices to produce an even and skillful equipment. Contests have been held and prizes given in the interest of facility, speed, correctness, left hand work and thoughtfulness. The results have been gratifying.

This director is herself a certificate pupil of A. K. Virgil and a devoted adherent to his principles adapted to needs. The school reopens on September 19. Four free scholarships for one year will be given. Examinations for same will be held on September 24, 25 and 26.

## Rosalinda Billing in Chiari.

Rosalinda Billing, an America prima donna, has made a successful debut in opera in Italy. The following press notices refer to Miss Billing's appearance in opera in Chiari, near Milan, in Northern Italy, and also at a reception given in honor of Miss Billing in the same city:

Rosalinda Billing has shown herself in her debut of Mimi to be a thorough artist of a sure and melodious tone, of a sympathetic and flexible voice, and a perfect dramatic actress. A true Mimi, who will follow the "Stagione dei fiori" (Season of Flowers), with other artistic seasons, and other well merited triumphs.—(Translation) La Sentinella Bresciana, May 7, 1906.

Rosalinda Billing, dignified and elegant, has succeeded with her voice and her art in giving a satisfactory interpretation to the impassioned character of Mimi.—(Translation) La Provincia di Brescia, May 8, 1906.

Last evening at our "societa" a performance was given in honor of Miss Billing. The theatre was crowded with distinguished people. When Miss Billing appeared she was greeted by long and tumultuous applause, which were repeated incessantly during all the opera. Especially imposing was the ovation she received at the end of the third act. Mr. Scarella, also, is a tenor of unusual ability. The stage was changed into a bower of flowers, while from the boxes, filled with fashionable people, came a continuous shower of bouquets. Miss Billing furthermore received some very beautiful gifts. Deserving of great praise indeed were all the singers, and in a particular manner, Conductor Cav. Silva.—(Translation) Social Column of Chiari Paper.

## Leoncavallo and La Scala Orchestra Tour.

After long negotiation Rudolph Aronson succeeded in procuring the famous orchestra from La Scala, Milan, to accompany Leoncavallo during his tournee in the United States and Canada next fall, when only works of that composer will be performed with a company of distinguished vocalists now being chosen in Italy. The "Leoncavallo" tournee in America can only be of nine weeks' duration because the orchestra must return to Milan in time for the carnival and opera season December 20.

## CONNECTICUT MUSIC NOTES.

Norwich, Conn., May 29, 1906.

The final concert of the Norwich Choral Club was given in Slater Hall, Wednesday evening, May 23, under the direction of Frederick Lester. The work of the chorus was up to its usual high standard, in the group of part songs and the cantata, "Lygeia," by Arthur Foote. The soloists were Mrs. Charles Tyler Bard, and Charles Norman Granville, of New York. Mr. Granville repeated his former successes in this city, where he has sung three times during the winter.

Catherine Browning, who has been for a year under the special training of Miss Ingalls, of Brooklyn, played in that city recently before an audience of musical critics. She was received with marked approval.

At the recital given by the advanced pupils of Gertrude Franklin, in Boston, last week, Grace Aldrich Crowell met with decided success. She sang one of Dvorak's songs and the "Shadow Song," by Meyerbeer. The wonderful range and beautiful quality of Mrs. Crowell's voice were brought out in both numbers.

LYLE F. BIDWELL.

## Wolfe in California.

(From Once a Week, Oakland.)

The conditions under which the last symphony concert took place at the Greek Theatre last Tuesday made it one of the most remarkable events in the world's history. There was none of the usual care free anticipation of an enjoyable afternoon. The shadow of a mighty tragedy was still apparent in the subdued manner of the people and the memory of disaster was too fresh to permit of levity, but the thousands came in love and reverence to seek consolation from the masters. It was the first public gathering for amusement pure and simple and was prophetic of what is to come, a promise of reconstruction on broader and nobler plans. Overhead the sky's blue dome, on the broad stage eighty musicians whose sole worldly possessions in most instances were the clothes they wore and their instruments, and in front of them the great audience that listened and forgot the homes that lay in ashes, or, if they remembered, found surcease from their sorrow in the exquisite tone poems of the masters exquisitely read.

Tears lay upon lashes when the first number, "The Ruins of Athens," recalled the scene of devastation so recent and so near, but it was not until the heart reaching strains of Beethoven's fifth symphony pierced the armor of assumed cheerfulness that desolated ones broke down before the sympathy in each tender note and wept, many of them for the first time since the disaster. Though not so big, so ennobling, perhaps, as others of Beethoven's works, it is exquisite harmony, and nothing could be more beautiful than the andante movement. The "Peer Gynt" suite, taken altogether, was the best effort of the program. With the first movement comes the dawn with its violet and rose tones and soft twittering of newly awakened birds. "Ase's Death," with the minor lament at the close, and "Anitra's Dance," with its graceful witchery of sound and rhythm, lead up to the last movement, "In the Hall of the Mountain King," and a right royal ending it is. The "Peer Gynt" suite called forth long and continued applause, the first such display of enthusiasm at any of the concerts. Wagner's "Waldleben" fell rather flat. That dainty novelty, Tschai-kowsky's "Nut Cracker Suite," was well received, being played with the touch of frivolity and dash that the "miniature" composition of the Russian composer would seem to demand.

The unqualified success of the symphony concerts has not only demonstrated the pre-eminent fitness of Dr. Wolfe for the task assigned him as leader, but it has shown the spirit of the people. As California has been great in her misfortune, as well as in prosperity, so will she also be great artistically, and long before the new San Francisco matures the symphony concerts will have helped to establish at Berkeley an important musical centre.

Leoncavallo's "Zaza" had its first German production at Cassel on the same night that the work was given its premiere in Florence.



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## Music on the Wane.

With the advent of the month of June the musicians of Boston are giving more attention to vacation plans than to their craft. Musical activities have dwindled down to a dormant state; in fact, there is practically nothing going on except for a few students' closing recitals. Studios are beginning to close for the summer and the musical season of 1905-6 is a historical memory of the past.

## Dinner to Faellen Faculty.

An enjoyable affair was given this week at the Copley Square Hotel in the form of a dinner to the faculty of the Faellen Pianoforte School, by the members of the graduating class. The bountifully laden and appetizing festive board was surrounded by twenty-one merry people, and a cordial spirit of typical Faellen calibre prevailed throughout the delightful function. Those present were: Pauline Fischacher, H. Louise Jensen, Lucie Newcomb, Kathryn B. Randall, Annie S. Rule, Lena M. Webster, Wilmot Lemont, members of the graduating class, and Mr. and Mrs. Carl Faellen, Mr. and Mrs. Reinhold Faellen, Benjamin Guckenberger, Mrs. Minna G. del Castillo, Annie F. Hardy, Wilson P. Price, William Howard, Frank H. Luker and Margaret Twomey of the faculty, and Frank Spurr, secretary.

## Leverett B. Merrill.

Leverett B. Merrill is one of the busiest vocalists in Boston and he is about concluding a vigorous season of concert, oratorio and studio work in and out of the city. On May 15 Mr. Merrill assumed the position of solo bass at the Union Park Street Synagogue in Boston. He recently concluded a successful tour of three weeks with the Boston Festival Orchestra through New York State and Pennsylvania and we hear most favorable reports regarding his work on the trip. Mr. Merrill will be at his Boston studio until July 1, although he will take up his summer residence at his pretty property at Marblehead, Mass., on June 17. Leverett B. Merrill has a fine big and dramatic basso profundo voice that places him in the ranks of prominent bass singers.

## Willard Flint at Chelsea.

Willard Flint, basso, was one of the soloists with the Mendelssohn Club at Chelsea, Mass., on the evening of May 31. The work performed was Sullivan's "Golden Legend," and the affair was held before a large and fashionable audience in the Central Congregational Church. The chorus of 150 members was assisted by the Boston

Festival Orchestra, and the other soloists who assisted were: Josephine Knight, soprano; Bertha Cushing Childs, contralto; George J. Parker, tenor, and Dr. C. E. P. Thompson, bass. Osbourne McConathy was the conductor. Willard Flint has enjoyed a busy season and his work always proves highly satisfactory.

## Irene Osbourne Will Play.

Irene Osbourne will be one of the soloists on a piano recital program to be given by pupils of Myra Pond Hemenway at Association Hall, Boston, June 5. Miss Osbourne belongs to the younger element of pianists and as an accompanist she is decidedly successful and sympathetic. At the numerous song recitals given by Carl Soleski this season, Miss Osbourne has been one of the delightful features with her artistic and intelligent piano accompaniments.

## New England Conservatory Recitals.

The advanced students of the piano department of the New England Conservatory of Music presented the following program at Jordan Hall May 31:

Concerto in G major, No. 4 (first movement).....	Beethoven
Lillian Goulston, Boston.	
Capriccio Brillant.....	Mendelssohn
Sarah Paetz, Boston.	
Scherzo, Caprice.....	Piérné
May Hagenow, Lincoln, Neb.	
Concerto in A minor (first movement).....	Paderewski
Florence Larrabee, Petersburg, Va.	
Concerto in E flat major.....	Liszt
Edith W. Bly, New Albany, Ind.	

On June 1 a recital was given by advanced students of various departments of the conservatory in Jordan Hall, and the following program was presented before an appreciative audience:

Prelude and Fugue in A minor, Piano.....	Bach-Liszt
Myra Watson Hartman, Brookline.	
Aria, Madre pietosa vergine, from La Forza del Destino.....	Verdi
Lydia McCormick, Fairchance, Pa.	
Romance, Violin.....	Saint-Saëns
Spanish Dance, No. 8, Violin.....	Sarasate
Olive Whiteley, Kansas City, Mo.	
Concerto in C major, Piano (first movement).....	Beethoven
(Cadenza by Reinecke.)	
Frank Stuart Mason, Weymouth.	
Finale of Symphony No. 6, in G minor, Organ.....	Widor
Clara Frances Mallory, West Hartford, Conn.	
Shadow Song, from Dinorah.....	Meyerbeer
Inez Dunfee, Syracuse, N. Y.	
Concerto in D minor, Piano (first movement).....	Rubinstein
David Sequeira, Bluefields, Nicaragua.	

## The Musical Courier's Great Scoop.

THE MUSICAL COURIER scoop of two weeks ago relative to the engagement of Dr. Karl Muck as the next conductor of

the Boston Symphony Orchestra to succeed Wilhelm Gericke has been widely discussed in musical circles, and again has THE MUSICAL COURIER proven to be the first in the field with authentic news before the daily papers knew that Dr. Muck was even being sought in Berlin by Manager Charles A. Ellis. The Boston dailies immediately took up THE MUSICAL COURIER's correct announcement, and after briefly commenting on the matter, took particular pains to absolve themselves from any "possible" errors by stating that when interviewed Maj. Henry L. Higginson denied the report. This only goes to positively prove that THE MUSICAL COURIER knew the whole transaction before even Major Higginson, president of the Boston Symphony Society, was aware of the engagement of the noted Berlin conductor. Almost a fortnight after the announcement in THE MUSICAL COURIER of Dr. Muck's engagement, today's Boston dailies have the story from Major Higginson, who received a cablegram Saturday afternoon from Manager Ellis stating that Dr. Karl Muck, a conductor of the Royal Opera in Berlin, by special permission of Emperor William, has received leave of absence for one year from October 1, and that he will come to Boston as conductor of the Boston Symphony Orchestra for the season of 1906-7. Dr. Muck will make his first appearance in the United States at Boston at the first public rehearsal of the orchestra on October 12. The new leader has signed for one year only, but may continue with the Boston Symphony Orchestra if the Bostonians of symphonic inclination, constituting the "musical elect" of the city, see fit to like Dr. Muck, and, on the other hand, whether this distinguished gentleman makes up his mind to like fastidious Boston. Philip Hale, in the Boston Herald of May 24, gave THE MUSICAL COURIER full credit for publishing the first news of Dr. Muck's engagement.

## Boston Symphony Pops.

The nightly "Pop" concerts by the Boston Symphony Orchestra of fifty-five musicians, under the leadership of Max Zach, continue to please large audiences. The program for next Friday night gives an idea of the popular form of music nightly, and is as follows:

Oriental March.....	Zach
Overture, Stradella.....	Flotow
Waltz, Landskinder.....	Ed. Strauss
Selection, The Singing Girl.....	Herbert
March, Pomp and Circumstance.....	Elgar
Under the Linden Tree.....	Massenet
Violoncello Obligato, Josef Keller; Clarinet Obligato, Mr. Mimart.	
Waltz, Harlequin's Wedding.....	Zach
Gavotte, Amaryllis.....	Glyns
Overture, Pique Dame.....	Suppe
Firefly Idyll.....	Lincke
Waltz, Joys of Life.....	Strauss
March, Erzherzog Albrecht.....	Schneider

Every Monday night is devoted mostly to Wagner numbers. In fact, Monday evenings for the balance of the season, which ends June 30, have been reserved for Wagner programs.

## Arthur J. Hubbard to Enjoy Vacation.

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cessful seasons that this well known vocal instructor has ever entertained. The very close and continuous application to studio duties has determined Mr. Hubbard to reduce the number of working hours per day, beginning with next season. As a consequence, he finds that his time is almost completely booked already by the old pupils and many new ones who prefer not to wait until fall. Mr. and Mrs. Hubbard will spend the summer at their cottage on Granite Lake, Munsonville, N. H., and will reopen the studio, 159 Tremont street, September 10 for the next season.

#### Felix Fox Sails for Europe.

Felix Fox, the pianist, sailed last Wednesday for Europe, his objective point being London, where he will play in several concerts, after which he will visit Paris, Switzerland, Italy and Berlin.

#### Carl Sobeski's Closing Recital.

Carl Sobeski, assisted by several of his students of the first, second and third years, presented the following program before a large and appreciative audience in Huntington Chambers Hall, Boston, Mass., June 1:

Duet, Lakme	Delibes
Elsa Worthley and Florence Homer.	
Ave Maria	Bach-Gounod
Rosita McVeigh, Violin Obligato.	
Violin, Romance	Ries
Carlos Pinfield.	
Aria, Le Cid	Massenet
Elsa Worthley.	
Songs—	
My Ain Folk	Lemon
Sheena Van	Mrs. Beach
Gertrude Hanrahan.	
Tenor Air from Martha—Ah So Pure.	Flotow
Oxel Winstrom.	
Song, Farewell to Summer, with Violin.	Johnson
Mrs. Russell.	
Songs—	
The Year's At the Spring.	Beach
I Know a Lovely Garden.	D'Hardelot
L'Ete	Chaminade
Elsa Worthley.	
Violin Adagio, Seventh Concerto.	Di Beriot
Carlos Pinfield.	
Song, Serenade, with Violin.	Gounod
Florence Homer.	
Songs—	
Oh, That We Two Were Maying.	Nevin
J'attends le Soir.	Albanese
The Little Sandman	Brahms
Lizette	Wekerlin
Oh, Lovely Night, with Violin.	Ronald
Carl Sobeski.	

The Lakme duet by the Misses Worthley and Homer proved an effective opening number, and it was a pleasure to hear again from these young ladies, who have established themselves most favorably in Boston. Miss Homer is a pure lyric soprano, and her voice blended effectively with the warm dramatic soprano of Miss Worthley. The two voices made a fine combination of vocal co'or. Miss Worthley's rendition of "Weep, Weep, Mine Eyes," from "Le Cid," was a truly splendid effort. She sings with authority and artistry, and her voice shows a steady gain and improvement in purity of tone. The work of Miss Worthley in "L'Ete," by Chaminade, was in strong contrast to her

dramatic portrayal of "Le Cid," the exacting florid technic and lyric requirements of the Chaminade aria being in direct opposition to the drama of "Le Cid." Both were beautifully sung, however, and nothing was sacrificed by the contrast. Miss Homer afforded much enjoyment by her rendition of Gounod's "Serenade," and in response to an insistent demand rendered as an encore "Provence Song," by Dell'Acqua. The latter seems to be one of Miss Homer's happiest selections. The Misses McVeigh and Hanrahan, also Mrs. Russell and Mr. Winstrom, all performed with credit and give promise of a good future. Master Pinfield, a recent discovery of Mr. Sobeski, again established himself as a favorite violinist. The young man has a smooth and rich intonation and ample technic. The adagio of De Beriot probably gave the most pleasure, if any choice existed. The accompanists at the piano were Mme. Emil Mahr, Mrs. Herbert Buxton, Irene Osborne and Miss Pinfield. Mr. Sobeski's group of songs, which closed the program, was a veritable treat, as this earnest singer possesses a beautiful quality of voice, which is also characterized by sympathy backed by intelligent interpretation. Perhaps "Lizette" and "The Little Sandman" were most enjoyed, as they displayed in particular the splendid legato quality of Mr. Sobeski's voice. Mme. Mahr accompanied Mr. Sobeski and her work was highly satisfactory.

HERBERT I. BENNETT.

#### Carl in Erie.

William C. Carl appeared with great success in Erie, Pa., last week under distinguished auspices, including the Mayor and many well known residents as patrons. The concert was under the direction of Carrie Woods Bush, of New York. An editorial in the Dispatch was as follows:

Organist Carl of New York treated the lovers of music in Erie last night to one of the finest concerts the people of this city have ever listened to. It was a marvelous exhibition of organ music.

One of the notices is appended:

Rarely are lovers of music favored as the audience gathered in the First Presbyterian Church were last night. The occasion was an organ recital by William C. Carl, director of the Guilman Organ School, and organist and choirmaster of the First Presbyterian Church of New York. It was a concert delightful in the extreme, not alone as to the matter, but also as to the manner. Mr. Carl proved himself absolute master of all the resources of the magnificent organ of the First Presbyterian Church, and illustrated his mastery by a program that was compelling in its character. It was a splendid program that was offered, a program that introduced variety and diversity. The performance was of the highest order. There can be no question of the skill of Mr. Carl to give adequate interpretation of the music he selected for his program. There was no question in the mind of the listener, but that the instrument responded with promptness, not alone to the accurate touch of deft fingers, but on the pedals as well as the manuals was the performer a master. The audience was twice carried into an enthusiasm that could not be denied, and twice Mr. Carl gracefully complied. The first encore after the spring song was "Carillon" (Old Irish), by Thomas Carter; the second, following Lemare's barcarole in A flat, "Rigaudon" (Old French), by Lullu.

Mr. Carl will be in large demand next season, and already the bookings promise to outnumber those of any previous year.

#### Centennial Festival at Richmond, Ind.

RICHMOND, Ind., May 30, 1906.

The Richmond Centennial Festival ended last night in the last of three splendid programs which have reflected great credit on this enterprising city of 25,000 inhabitants. In the course of the festival probably 7,000 people listened to the Theodore Thomas Orchestra of sixty pieces under Fred A. Stock's direction, the chorus of 250 voices under direction of William Earhart, and the soloists. A high artistic level was reached in each concert, programs of which were published in THE MUSICAL COURIER, issue of May 16. The chorus excited the spontaneous approval of all for its volume and good quality of tone, clean attack and close attention to its leader, Mr. Earhart. It compared favorably with many choruses of greater pretensions and longer standing. Gade's "Crusaders," the offering for Monday evening, received an excellent rendition. Outside of "The Crusaders" the most popular numbers on Monday's program were the solos for cello played by the first cellist of the orchestra, Bruno Steindel, whose beautiful tone, thorough musicianship and pleasing personality won him deserved encores.

Tuesday afternoon's program included two soloists, Grace Munson, contralto, and Louis Elbel, pianist. Miss Munson in the aria, "Ah Rendimi," by Rossi, revealed a voice of good range, volume and quality; the carrying power of her softer tone being remarkable. To an enthusiastic demand she responded with a dainty encore.

Mr. Elbel, the pianist, played Tchaikowsky's concerto in B flat minor. He conquered the technical difficulties with ease, and his tone was at all times full, round and unforced. The cadenzas in which the work abounds received particularly beautiful interpretations.

The Starr concert grand piano responded nobly to the heavy demands made upon it, and Richmond has another cause for pride in this progressive company, whose products are easily in the front rank. To the demands for an encore Mr. Elbel responded with Rubinstein's barcarolle in A minor. In the solo parts of Spohr's "Last Judgment," the chorus offering for the Tuesday night program, as well as in "The Crusaders," the soloists, Minnie Fish Griffin, Grace Munson, Glenn Hall and Herbert Witherspoon, sang artistically and won individual triumphs. Space will not admit of more detailed mention.

The orchestra, under Mr. Stock, once again distinguished itself. The festival was in all things successful—musically, financially and socially.

C. A. R.

#### Cranberry Pupils' Musicals.

Piano pupils of George Folsom Granberry united in the seventh morning musicale at the Granberry studios at Carnegie Hall Saturday week before last. Ensemble and solo numbers were played by Marion Barlow, Stella Barnard, Mildred Bishop, Ruth Blackford, Dorothy Seamans, Dorothy Hand, William Edgar, Archibald Dudgeon, Danforth Montague, Warner Montague, Dorothy Gay, Frances MacDonald, Donald MacDonald, Eva Belle Clement, Kenneth Campbell, Helen Dudgeon, Milton MacDonald, Bertha Tamm, Marion Mount, Theodora Snow, Margaret Buchanan and Florence Randall. Mr. Granberry is a successful representative of the Faelten system in New York.

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## SEATTLE.

SEATTLE, Wash., May 29, 1906.

Rubin Goldmark delivered his illustrated lecture on "Parsifal," in Seattle, under the auspices of the Ladies' Musical Club. Every listener was complimentary in her opinion of Mr. Goldmark's abilities as lecturer and pianist.

The club gave the closing concert of the season at Plymouth Church, assisted by the Ladies' Chorus Club. Those contributing to the program included, Mesdames Widmer, Lemmel, White, R. Hopper, Judah, Farnsworth, and Gottstein; also, E. E. Rose, John L. Gibbs and Carl Smith. The Chorus Club united in singing the cantata "Hawthorn and Lavender," under the direction of Harry Girard, conductor of the club.

"Enoch Arden," with the Richard Strauss musical setting, was presented at the First Methodist Episcopal Church, by Mrs. H. C. Souderson, reader, and Mrs. V. N. Riedelberger, pianist. J. Russell Powell, basso, assisted at the concert.

Another event of artistic importance was the recital by Boyd Wells, at the residence of the pianist. Mr. Wells played numbers by Schubert, Chopin and Brahms. Two singers, Anna Beatrice Sheldon, soprano, and Arthur Alexander, tenor, added to the program songs by favorite composers.

Compositions by two Seattle musicians were heard at a musicale at the home of Mrs. W. D. Lamberth, for the benefit of the First Presbyterian Church. Mary Carr Moore and Gerard Tanning were the composers honored on this occasion. The artists assisting included Pearl Cornwall, Emma Shaw Johnson, Lois Fenot and Mrs. Harry Poulin.

Mrs. Hornbrooke, of West Seattle, gave a musicale earlier in May, at her residence. Those participating in the program were Anna Dall, Virginia Wiestling, Muriel Window, Mrs. Hainesworth, Mrs. Kiefer, Mrs. J. E. McDonald, Richard Gregory, and the Crowe Sisters, violinists.

At her last recital, Mrs. Grenside-Dobson played a Beethoven sonata, and in addition to her own performances, the audience heard two of Mrs. Dobson's pupils, Ruth Keyes and Miss Green.

DAVID SCHEETZ CRAIG.

## Mehan Artists Sing in Recital Series.

Artistic pupils of Mr. and Mrs. John Dennis Mehan, of Carnegie Hall, were heard in three consecutive recitals at the Mehan studios week before last. Thursday evening, May 24, the program was contributed by May Evans, soprano, of Jefferson, Mass.; Mae Katharine Cox, soprano, of Norwich, N. Y.; Margaret Jenkins, mezzo-soprano, of Youngstown, Ohio, and Florence Middaugh, contralto, of Denver, Col. Friday evening the singers were Charlotte Talcott, soprano, of Lincoln, Neb.; Helen V. Latham, contralto, of New York city, and Thomas Phillips, tenor, of Wilkesbarre, Pa. The closing recital was given by three pupils of New York—Helen Forsythe, soprano; John Barnes Wells, tenor, and Lyman Fells Clary, baritone. The programs for the three evenings follow:

## THURSDAY EVENING, MAY 24.

Der Tod und das Mädchen.....Schubert  
Ausgang.....Schütt  
Was ist Liebe.....Rudolf Ganz  
Miss Middaugh.  
A Song of Dawn.....Allitsen  
Miss Cox.  
Du bist wie eine Blume.....Rubinstein  
Widmung.....Schumann  
Miss Jenkins.  
When Roses Bloom.....German Folk Song  
Lithuanian Song.....Kjerulf  
Sing Sing.....Kjerulf  
Miss Evans.  
Sleep, Dearest, Sleep.....Randegger  
Marguerite.....Old French  
Violets I Send Thee.....Meyer-Helmand  
Miss Middaugh.

I Drink the Fragrance of the Rose.....Clough-Leiter  
Summer Noon.....Margaret Ruthven Lang  
April Rain.....Oley Speaks  
Miss Jenkins.

Love's Phantasy.....P. A. Schaecker  
His Favorite Flower.....Lowitz  
I Love and the World Is Mine.....Clayton-Jones  
Miss Cox.

The Willow.....Mary Turner Salter  
Where Blossoms Grow.....Gertrude Sans Souci  
Miss Evans.

## FRIDAY EVENING, MAY 25.

Song of the Birds.....Anton Rubinstein  
Miss Talcott, Miss Latham.

She Is So Innocent.....Licocq  
Gray Are Love's Gentle Eyes.....Homer N. Bartlett  
Trotter to the Fair.....Charles Villiers Stanford  
What Care I.....John Barnes Wells  
Mr. Phillips.

Oben wo die Sterne glühen.....MacDowell  
Ein Schwan.....Grieg  
Mein Liebeschen.....MacDowell  
Schmerzen.....Wagner  
Miss Latham.

Midsummer Dreams.....D'Hardelot  
The Wood.....MacDowell  
Roundelay.....Lidgely  
Miss Talcott.

Sweet Is Tipperary.....Wm. Arms Fisher  
Sleep Little Tulip.....Nevin  
The Sea.....MacDowell  
Miss Latham.

Viel Träume.....Henschel  
Einen Sommer lang.....Schütt  
Song of Faith.....Chaminade  
Mr. Phillips.

Aria, from Queen of Sheba.....Gounod  
Miss Talcott.

In Vain.....R. O'Leary  
Good Morning.....Grieg  
Why.....Tchaikowsky  
Miss Latham.

Les Filles des Cadix.....Brahms  
Lea Filles des Cadix.....Delibes  
Wein.....Schütt  
Heimliche Aufforderung.....Strauss  
Miss Talcott.

## SATURDAY EVENING, MAY 26.

Duet, Passage Bird's Farewell.....Hildach  
Mr. Wells, Mr. Clary.

Rose Moral.....Harriet Ware  
Without Thee.....D'Hardelot  
Burst Ye Apple Buds.....Emery  
Miss Forsythe.

Nachtgebet.....Von Fielitz  
Zueignung.....Strauss  
Ritua in der Wald.....Dvorak  
Darfs des Falken Schwingen.....Dvorak  
Mr. Wells.

La Chanson des Baises.....Bemberg  
Miss Forsythe.

Nachtgang.....Strauss  
La Cloche.....Saint-Saens  
L'Heure exquise.....Hahn  
Cecile.....Strauss  
Mr. Clary.

Roses in June.....German  
Wooling.....Sieveking  
Fay Song.....Harriet Ware  
Mr. Wells.

When Thou Art Nigh.....John Barnes Wells  
Oriental Serenade.....Margaret Lang  
Spring Song.....Fielitz  
Miss Forsythe.

Trio, O Salutaris.....Wiegand  
Miss Forsythe, Mr. Wells, Mr. Clary.

The singing each evening demonstrated the success of the Mehan method of training voices. Tone production, diction, enunciation and interpretation revealed artistic standards and ideals that inspired the listeners. The individual beauty of some of the voices was remarkable, and so it is certain that the world will hear more from these artists. The music presented was from all schools, and the songs chosen for each singer seemed especially suited to the individual temperament. The audiences that attended these three charming evenings manifested the keenest delight, and justly proclaimed the Mehan teachers of artists.

Hermann Winkelmann, the well known Wagner singer at the Vienna Opera, will retire from the stage at the end of this season and devote his time exclusively to teaching.

## Patricolo in the South.

Angelo Patricolo won many triumphs on the recent tour with Madame Nordica in the South. Extracts from extended reviews in the daily papers of Charlotte, Greensboro and Chattanooga testify to artistic merits of this gifted pianist:

The program was opened by Signor Patricolo, who played a fantasia arranged from "La Sonnambula," by Thalberg. His playing is artistic and highly picturesque, and the audience, notwithstanding its impatience to hear the world renowned dramatic soprano, gave the pianist a hearty encore. Signor Patricolo has the vivacity of his race and his playing was something to see as well as to hear.

Signor Patricolo played two numbers by Chopin, the nocturne, op. 9, No. 2, and polonaise, op. 53. The two are in contrasted style, the nocturne being a rather slow and very charming melody, while the polonaise is just the opposite, being brilliant and dashing. Both were much enjoyed and were encored. The pianist responded with an arrangement of "Dixie," which he played with vigorous style. He seems particularly adapted to the brilliant and showy piano music and evidently enjoys his work. "Dixie" brought the usual immediate response from the audience. In fact, several of them.—Chattanooga Times.

Not detracting one whit from the grand success achieved by Nordica, was the tremendous personal and artistic triumph of Angelo Patricolo, a pianist of truly wonderful technique and artistic ability. There is so much more of spontaneity in his playing, and so much more of a likable personal quality, his performance became for many much more enjoyable than that of Reisenauer or Paderewski, or several other world famed pianists that might be named who have appeared in Chattanooga. Some part of Patricolo's success perhaps was due, however, to the fact that he came unheralded. The audience was not acquainted with his powers or his ability and when he displayed them it was fairly taken off its feet with surprise and unanticipated pleasure. To say that they gave the pianist an ovation is putting it mildly. No pianist ever received a greater one in Chattanooga.—Chattanooga News.

It was after this that Signor Patricolo made his evening's hit. He had been encored for his splendid rendering of Chopin's ninth nocturne, and a fantasia polonaise, also of Chopin's. When he came back to the piano he had scarcely touched its keys when wild applause broke out for Signor Patricolo was playing "Dixie." The arrangement which he used was an extremely beautiful one, carrying the beloved melody up and down the piano through various keys. And it was this that did away with the last shred of decorum on the part of the audience, and gave the signal for unrestrained madness for the rest of the evening.—Greensboro News.

The beautiful program at Madame Nordica's performance at the Meroney Theatre tonight was opened by Signor Patricolo in a piano panorama, it might appropriately be called. Before the mind's eye passed the vast landscapes, the suggestion of wild seas "where the countless billows burst into white caps of joy." His big grand instrument seemed transfused and it seemed to speak the tones long unspoken. He makes the keys run riot. The notes are made with melody and they break out with a divine fury. All the melodies and harmonies utterable rush out as if imprisoned and drunken with delight. It is the music of the gods. As Patricolo goes off the stage arranging his shaggy, bushy head, the audience goes wild.—Charlotte Observer.

## Music in Belgium.

A private report from an eminent musical authority in Brussels says: "Admirably accompanied by the Symphony Orchestra (composed of the elite of Liège artists, under the direction of Sylvain Dupuis, director of the Monnaie), Ovide Musin played the Beethoven concerto recently, and in this stumbling-block of all violinists, the great artist revealed a flawless technique, a grace and freshness entrancing, and an intonation absolutely impeccable. Musin interpreted the work in masterful style, conquering its technical difficulties with playful ease, and with a bowing absolutely unsurpassable. Whenever Musin appears in public he is sure of a triumph, and small wonder, for his talent is free from all charlatanism, and is of an absolute perfection in taste, grace and scholarship. There is in his playing not one of those claptrap tricks which handicap the art of so many other violinists who seek simply for applause. Nothing was lacking to complete Musin's success—applause, cheers, and recalls again and again. Accompanied by the orchestra he finally played a work of his own, remarkable for the polish and distinction of its workmanship. The virtuosity displayed was transcendental, and renewed acclamations on the part of the public proclaimed the genius of Musin.

Strauss led a concert of his own works at Kiel. The chief item on the program was "Heldenleben."

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## PROVIDENCE.

PROVIDENCE, May 28, 1906.

Joseph Hesse, for eighteen years the organist and choir-master of SS. Peter and Paul's Cathedral, this city, died suddenly at his home, May 21, from an attack of internal hemorrhage. Professor Hesse was forty-three years old and was born in Iserholm, Germany. When he was seventeen years old he came to this country and entered St. Francis Seminary, in Milwaukee, where he remained for three years. He then went to Philadelphia, where he was for five years organist of St. Peter's Church. Upon leaving that church he came to Providence, where he has been ever since. He was a scholarly musician and was universally liked.

The Music School of Anne Gilbreth Cross gave a public recital at Memorial Hall on May 19. A large and appreciative audience was in attendance. An artistic program was given in a smooth and finished manner.

A violin and orchestral concert was given in Infantry Hall, on May 23, by Henri J. Faucher, violinist, and Marie Bouchard Faucher, pianist, assisted by the F. O. S. Orchestral School, of 100 pieces. Mr. Faucher, as a violinist, stands in the highest rank, and his playing was enthusiastically applauded. Madame Faucher acted as accompanist and added much to an enjoyable program, by her intelligent and sympathetic playing. The orchestral work was also very good.

On Friday afternoon, June 1, Gene Ware will give the last of a series of five organ recitals at Sayles Memorial Hall, Brown University. The assisting artists will be Virginia Anderson, violinist; Helen Grant, cellist, and Franklin Wood, basso.

On May 29 the piano pupils of Alzada J. Sprague will give a recital at her studio in the Butler Exchange Building.

Mr. and Mrs. Albert T. Foster and their violin and 'cello pupils will give a recital in Fielden-Chace Hall, on June 6.

## Rider-Kelsey in Detroit and Louisville.

The subjoined press notices indicate that Corinne Rider-Kelsey won new triumphs at the recent concerts with the Church Choral Club, of Detroit, and with the Apollo Club, of Louisville.

Corinne Rider-Kelsey was the soloist at the Apollo Club's concert at the Woman's Club last evening, and with her voice and art won the favor of an audience which completely filled the hall. Not in a long while has a soprano voice of such brilliance, purity and beauty been heard in this city. Her ease of style, her skill in vocalization and sureness in interpretation, to say nothing of a personality of marked magnetism, made her singing distinctive and delightful. Her selections ranged in character from an Italian song by Scarlatti to MacDowell, via the extreme modernism of Richard Strauss.—Louisville Courier Journal, May 18, 1906.

The record which had preceded Madame Rider-Kelsey, the special soloist, doubtless had led many to expect something above the ordinary. Such expectations were not in vain. Mrs. Kelsey possesses a wonderfully sweet voice, smooth and flexible throughout its entire compass. She opened her program with a group of Italian songs, after which she sang six German selections. Although in both these groups she appeared to excellent advantage, particularly in Handel's "Qual far Faletta," it was in her English songs that she excelled. In these her enunciation was so clear and distinct that every word and syllable could be distinctly understood. Possessed as she is with a commanding personality, a voice of extraordinary sweetness which gives great promise of greater things in its fuller development, she could easily win her way in the English

speaking world in songs in the vernacular alone.—Louisville Herald, May 18, 1906.

Madame Rider-Kelsey offered a most generous program. She ranged from the old Italian composers to the Germans, including two songs by Richard Strauss, passing to old English, and concluding with a group of American works, in which MacDowell was represented by "Long Ago," and Frank La Forge by "Retreat," the latter previously sung here by Madame Gadaki, with the composer at the piano.

Voice and art are well balanced in Mrs. Kelsey. Her lower register has a richness and timbre seldom found in a soprano, while her higher notes are pure and brilliant. Her singing of the English songs was particularly charming; "I've Been Roaming" furnishing a conspicuous example of clean cut vocalization. The pathos of Mr. La Forge's song struck deep.—Louisville Evening Post, May 18, 1906.

The Apollo Club's concert at the Woman's Club last night was one of the musical successes of the season. Madame Rider-Kelsey, the brilliant soprano soloist, captivated the big audience with her beautiful voice and artistic expression. All the numbers were splendidly arranged and faultlessly given.—Louisville Times, May 18.

Madame Rider-Kelsey, soprano, was the soloist. She is a young woman who should be heard here more often. Her voice is musical, well trained and shows an excellent method. In the brilliant floridities of the "Shadow Dance" from "Dinorah," and in the more sustained measures of Gounod's "Gallia" she was always artistic and enjoyable.—Detroit Free Press, May 16, 1906.

Madame Rider-Kelsey possesses a peculiar and flute like voice that showed to good advantage in her several groups of songs. Her voice is of a genuine lyric quality, and she wisely confined her program and encores to ballads and to a selection from Meyerbeer's "Dinorah," which gave her ample scope to display the soaring and flexible qualities of her voice.—Detroit News, May 16, 1906.

Madame Rider-Kelsey, soprano, the soloist, displayed an excellent voice to the best possible advantage, and should she return to this city would be assured of a royal welcome.—Detroit Times, May 16, 1906.

Madame Rider-Kelsey, the soloist, has a beautiful soprano voice, carefully trained and well handled. She sang the "Shadow Dance" from "Dinorah," and a group of lighter numbers.—Detroit Journal, May 16, 1906.

## Blanche Marchesi in London.

The recent recital given by Blanche Marchesi at Queen's Hall, London, on May 8, was of unusual interest, not only for the appearance of this talented artist in her own recital, but also for the fine program:

Air, Il re Pastore, L'Amore.....Mozart  
Le Bonheur est chose légère, with violin obligato.....Saint-Saëns  
From the Cantata, Selig ist der Mann.....Bach  
Ich wünschte mir den Tod.....

With Violina, Viola, Organ and Clavichord.  
Arietta from the Opera, Hypolyte et Aricie.....Rameau  
With Flute, Violin and Clavichord Accompaniment.

Lied des Harfenmädchens.....Sigmund Hausegger  
Canzonetta (printed in 1843).....Carl Löwe  
Zueignung.....Richard Strauss

Soft Footed Snow, Impressionist Song (by general request),  
Sigurd Lie  
Die verschwegene Nachtigall, with Flute Obligato.....

Bernhard Stavenhagen  
Peace and Rest.....London Ronald  
Song from Gwendolyn.....Vincent Thomas

The Mad Spinner.....Kate Emil Behnke  
The Simple Shepherdess.....Charles Wilbey  
I Love Your Looks.....Isabel Hearne

Birds' Raptures.....Isabel Hearne  
Polly Willis.....Dr. Arne  
Cherè Nuit.....Bachellet

L'Air de la mère Bobie, Old French.....Monsigny  
Mandoline.....Debussy  
Se aran Rose, Valse.....Arditi

The Rameau music could not be obtained in London, but was procured from Brussels. The following are some of the press notices from leading London critics:

It is always a delight to hear Blanche Marchesi, and the concert given by this very admirable artist at the Queen's Hall yesterday

afternoon was most enjoyable. Whatever the language in which she sings or the music she interprets, the result is invariably excellent, and she possesses to a supreme degree what the French term l'art de dire, and succeeds in identifying herself completely with the sentiments of each song. Her program was particularly interesting.—London Morning Post.

Admirers of Blanche Marchesi gathered in force yesterday afternoon to enjoy a recital given by that distinguished artist. They found that a great treat had been provided for them, the songs being many, varied and good. It suffices to say that they ranged from English ballads up to arias by Bach and Rameau. It was noticeable as a striking feature that Madame Marchesi passed with the greatest ease from one style and class of composition to another. But it has long been known that nothing comes amiss to her that lies within the range of her voice.—London Daily Telegraph.

Blanche Marchesi's recitals are always interesting, varied and uncommon, while by her "impressionist" and other songs, she always tries to express the "spirit of the age" in the song writing world. From her wonderful production, command of expression, and artistic insight, no one is more fitted to undertake this pioneer work, and no one is thereby a greater friend to young and unknown composers.—London Standard.

There are few more popular singers in London than Blanche Marchesi, and the Queen's Hall was very well filled when she gave a recital there yesterday afternoon. She certainly well deserves the position that she has won for herself, for in the selection of her music she displays a taste and judgment that are as refreshing as they are rare, while her singing of it always betrays an intelligence of no common order.—London Globe.

## Herbert Witherspoon on the Atlantic.

The departures for Europe Saturday of last week included Herbert Witherspoon, the distinguished basso, and Mrs. Witherspoon. The Witherspools sailed on the Pennsylvania, of the Hamburg and American line, and Felix Hughes, the baritone, of Cleveland, Ohio, a kinsman of Mr. Witherspoon, was in the party. An interesting and prosperous summer is before Mr. Witherspoon. The singer will give his first recital in London June 21, and another is to follow. He is booked to sing at several orchestral concerts with Henry Wood, and will be heard at other concerts and musicales, as he and Mrs. Witherspoon will remain in London for the entire season. About the second week in July they will leave England for Germany, where they will remain until they return to London, the 1st of September. During the first autumn month Mr. Witherspoon will be heard in London at several concerts, and then will go to Paris to fill some dates in October before sailing for New York.

Mr. Witherspoon closed the most remarkable and most successful season of his career in Richmond, Ind., with the Theodore Thomas Orchestra. This appearance was the last of a tour of seventeen concerts with the orchestra, under Mr. Stock. The Cincinnati Festival, early in May, was another of Mr. Witherspoon's end of the season engagements.

The basso is looking forward to a brilliant season in the United States for 1906-7. His bookings include concerts with the Theodore Thomas Orchestra, the Mendelssohn Club of Chicago, and numerous concerts in the Middle West and the North Atlantic States. Mr. Witherspoon has secured the rights for some new works with orchestral accompaniments, and he will present these novelties at his coming concerts in this country next season.

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## ATLANTA.

ATLANTA, Ga., May 29, 1906.

Mrs. John Marshall Slater directed a musicale on May 24, at which she had the assistance of Mrs. E. R. Ravenel, Mrs. J. O. Cross and Mr. and Mrs. George Hinman. David Silverman and Miss Yarborough were two of the artists contributing to the program.

The annual exhibition of piano playing by pupils of Sarah Hanna took place at the Grand last week. Mrs. Hanna and her young performers were assisted by students of the Prather Home School. The concert, judged by the best standards, was a genuine artistic success.

Pupils of Virginia M. Daniel, distinguished themselves at a recent recital at Miss Daniel's studio. H. C.

## Some More About Grove's.

(From the London Athenaeum.)

The original work bore the date 1879; the Appendix that of 1889. Since even the latter year there have, however, been many changes, so that this new edition is welcome. The present volume begins at F and extends to the end of L. Articles have been revised and brought up to date, while some have been withdrawn and others added. Among the additions we find a special one on Sir George Grove, the original editor of the "Dictionary," from the pen of C. L. Graves, whose "Life of Sir George Grove" appeared two years ago. Then those on Lohet and Fischer are valuable, especially that on the latter, who was an immediate predecessor of Bach. Leonardo Leo was already in the "Dictionary," but a new article has been contributed by J. E. Dent, a specialist in old Italian music. Of Italian composers, we find Mascagni, Leoncavallo and Puccini; of French, César Franck, Leku, Leneveu and others; while of German one name is specially prominent, that of Humperdinck. We note among names of rising native artists that of Josef Holbrooke; but why is not Hamilton Harty mentioned? The article on "Libraries" has been greatly extended, special information being given concerning those in America.

Under the title of the old "Dictionary" was written "(A. D. 1450-1880)," hence Greek music found no place in it. This limit, however, is now removed, and that interesting subject is ably dealt with by H. S. Macran; while for further information—an exhaustive exposition being impossible within dictionary limits—works by various authorities are named. In Mr. Macran's article the vexed question of Greek tonality or modality is touched upon; the two views are set forth briefly, and reasons given for not

accepting the theory adopted by Westphal, Bellerma and others. Another interesting feature in the article is the reference to the "rudimentary," or it might be called accidental, harmony produced by the sounding together of melody and instrumental accompaniment notes. A useful list is also supplied, in a separate article, of all the incidental music written by British composers for the performances of Greek dramas at Oxford and Cambridge, with mention also of the music supplied by C. F. Abdy Williams for the Greek plays at Bradfield College.

In the article "Fidelio" we read that Beethoven's opera "was produced a third time \* \* \* as 'Fidelio,'" but only lower down it is stated, and correctly, that the opera was never given under any other name. The matter is of some importance, for owing probably to a slip of the pen in a letter by Stephen Breuning, even Otto Jahn was led into error. Again, with regard to Beethoven, under "Hoffmann, Ernst Theodor Wilhelm," we read that "it is difficult not to refer to him" the composer's canon, "Hoffmann! Hoffmann! Sei ja kein Hoffmann!" Nottebohm, however, in his "Thematisches Verzeichniss," more reasonably connects it with Joachim Hoffmann, a composer who settled in Vienna in 1815.

There is also a statement under "Haydn in London" which ought to be altered. We read that C. F. Pohl's second volume of his "Mozart and Haydn in London," published in Vienna in 1867, "has hardly been superseded by the author's great 'Life of Haydn,'" i. e., the two volumes of the unfinished biography which appeared in 1875 and 1882. There is no question of supersession: Haydn first arrived in England on New Year's Day, 1791, and the second and last volume of the great "Life" ends with Mozart bidding farewell to Haydn as the latter was starting on that first journey. The article is signed G., i. e., Grove, who in the first edition of the "Dictionary" very naturally stated—Pohl being then alive—that that author's great "Life of Haydn" would to some extent supersede the earlier work. In the new edition the signature G. is retained, although the original words have been altered, and for the worse.

We note under "Life for the Tsar" that it was performed at the theatre in Great Queen street (in Russian) in 1887. A Russian company appeared at that theatre, but only in 1888; and Glinka's opera, though announced, was not performed. The death of Gabrielle Krauss is said to have taken place in 1903—a statement which, owing to a false report, found its way into print and apparently remained uncontradicted until the death of the singer last January, when it was evidently too late for correction.

We mention points such as these in no carping spirit, for we are aware that to keep quite clear of mistakes in a large

dictionary is nearly beyond hope. It is, of course, impossible for Mr. Maitland to verify every statement made in old articles and in those of new contributors.

## Musical Progress in Potsdam, N. Y.

POTSDAM, N. Y., May 31, 1906.

Resident artists and Trinity Church Choir appeared at a concert in Clarkson Memorial Tech. Hall May 25. The program was attractive, and indicated that there are some good musicians in this small town of 4,000 inhabitants. Lena J. Bartlett, pianist, played the Hofmann concerto in F minor. Edson W. Morphy, violinist, performed the Bruch concerto in G minor and a Wagner romance in A major, transcribed by Wilhelmj, a legend, by Wieniawski, and Bach gavotte in E major, arranged by Schumann. Fannie Towne Clark, soprano, sang "Spring Song" by Sir A. C. Mackenzie. Lowen E. Ginn, baritone, was heard in a group of three songs—"Caro Mio Ben," by Giordani, an old Scottish ballad, "Turn Ye to Me," and "Gut Nacht," by Rubinstein. The choir, under the direction of the choirmaster, who, by the way, is Mr. Ginn, the baritone of the evening, gave "Wake, To The Hunting," by Smart. A large audience attended the concert.

## Saar for Cincinnati.

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Mr. Saar left for Europe on the Deutschland on Thursday, to be gone for some months, and will start his work at Cincinnati in September.

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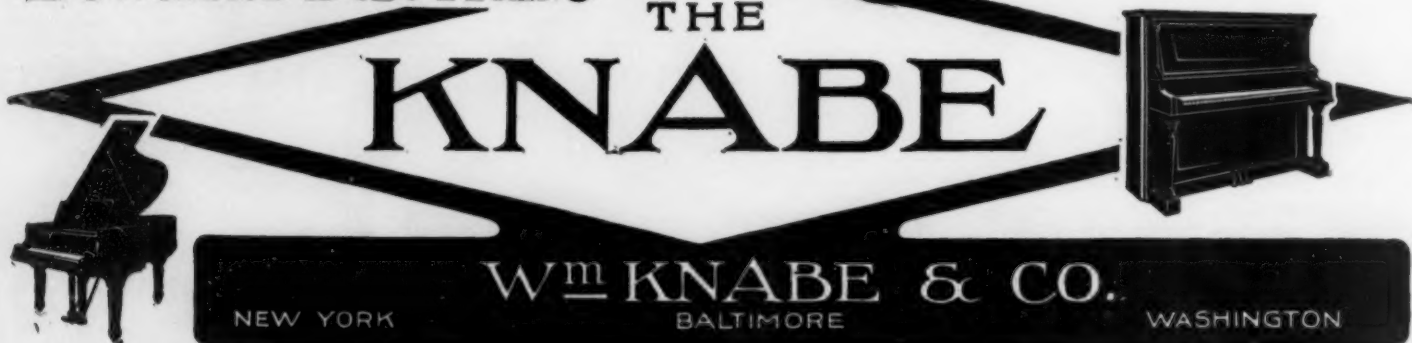
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